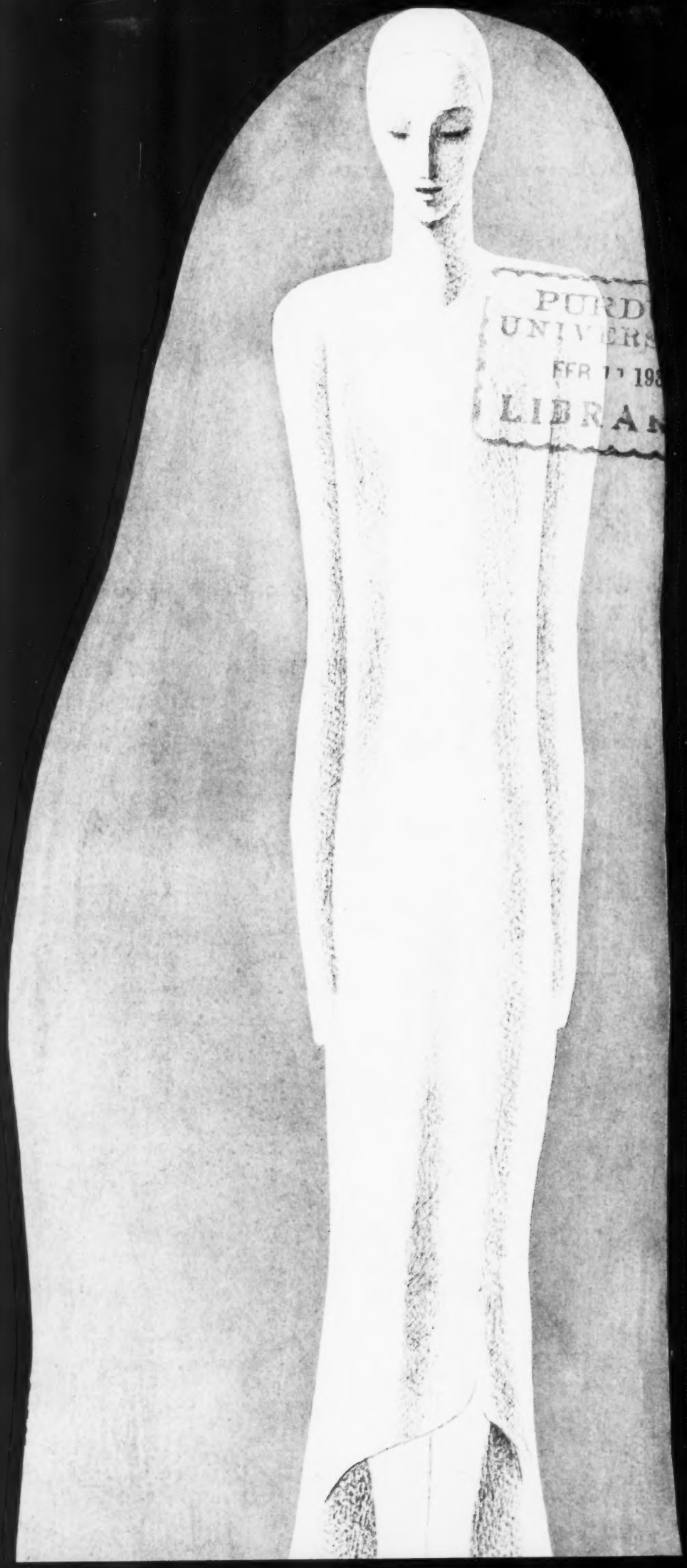
VOGUE



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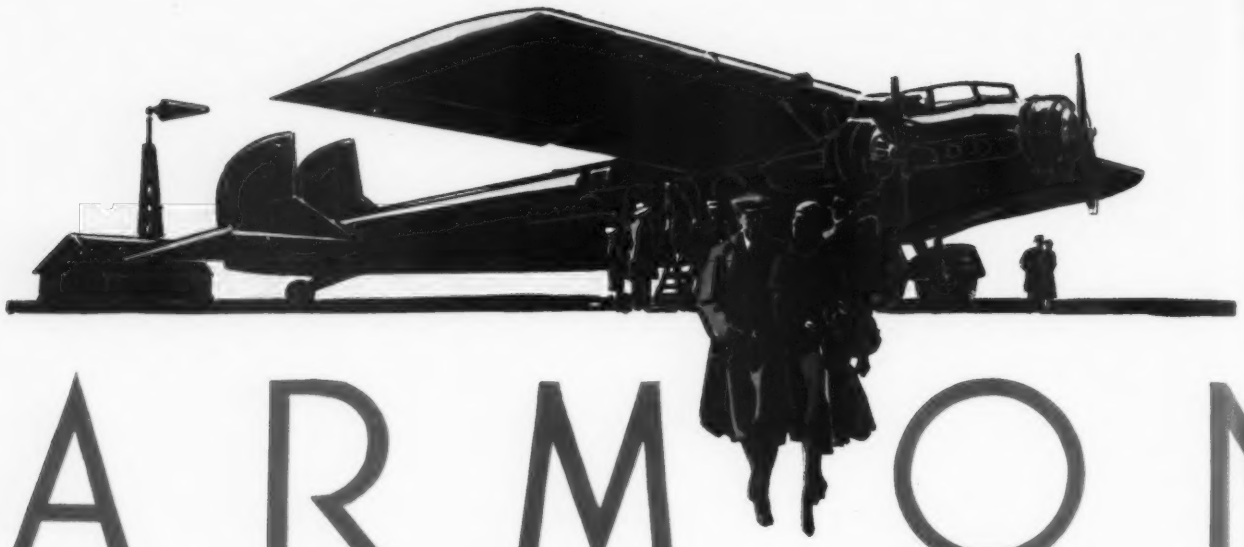

MARMON

Always one of the great creators of motor car fashions and engineering advances, Marmon for 1930 cites these great factors as its most important contributions: All Marmons are Straight-Eights, each with an even greater abundance of power + + + **All Marmons are extra spacious and luxur** **ious inside** + + + All Marmons reflect fully the Marmon tradition of smart ness and good taste + + + **This time-honored motor car is now avail able to practically all families** + + + **Four great Straight-Eights in four**

great price fields: The Big Eight; **the "Eight-79"; the "Eight-69"; and the Marmon-Roosevelt. (illustrated—the Marmon Big Eight.)**

Marmon Motor Car Company, Indianapolis

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VOGUE
February 15th, 1930

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Vol. 75, No. 4
Whole No. 1380

CATALOGUE

No. 4
1300

BEST'S FOR NEW SPRING BLOUSE AND SWEATER FASHIONS

Model 620—Pleated frills on this star-printed crêpe de chine blouse give the new bolero line. White with red, navy or green stars, eggshell with brown. **15.50**

Model 621—Cap sleeves are the last word in chic this season, made all in one with the yoke shoulder of this crêpe de chine blouse. Red, white, beige, or maize. **8.95**

Model 622—Even coat sweaters yield to the vogue for high waist-lines. This jersey coat has a stitched high belt that ties. White, aqua blue, or black. **13.95**

Model 626—Spring sweater suits follow the mode for flared skirts, short sleeves and tuck-in jumpers. Novelty knit zephyr in linen blue, red, Lanvin green, or eggshell. 19.50

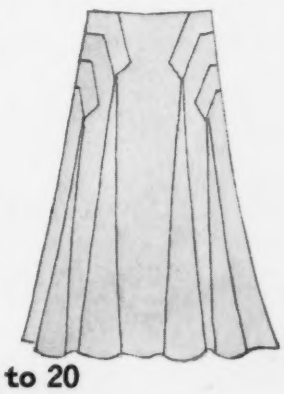
Model 627—Knitted frocks are more important than ever and this one in diagonal knit has the new low flare and high belt. Brown, blue or red with white. Trimmed with matching crêpe de chine. 22.50

Model 623—Striped shirting is an important material this season, and makes an attractive short-sleeved blouse for sports wear. White with red, blue or green. **10.95**

Model 624—Young things will adore this delectable little blouse in handkerchief linen with perky ruffles and elbow sleeves. White, beige, sky blue, buttercup or rose petal. **8.95**

Model 625—A deep band of perling marks the high waist of this ombre striped jersey sweater. Short-sleeved, of course. Shades of red, tan, green or aqua blue. **8.75**

Model 628—A flannel sports skirt achieves a full flare by means of intricate seaming and godets. White, beige, almond green or brown. **10.95**



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Best & Co.

Fifth Avenue at 35th St.—N. Y.

Paris ***Palm Beach*** ***London***

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RAVISHING THINGS FROM MADELON . . .

With a subtle blending of demureness and sophistication, the new fashions of Madelon have caught all the gracious femininity of the mode. And remember that the coveted Madelon label is borne only by those fashions to which scores of stylists award the premier cachet of smartness.

The Shops of Madelon

Albany, N. Y., COTRELL & LEONARD
Anderson, Ind., G. W. GATES
Asbury Park, N. J., STEINBACH COMPANY
Baltimore, Md., O'NEILL & COMPANY
Boston, Mass., CONRAD & CO., INC.
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MADELON PRICES ARE: *Frocks for all occasions, $39.50; Spring coats and suits, $49.50; Junior Frocks, $19.50; Junior spring coats and suits, $39.50; Hats, $12.50; Junior Hats, $8.50; Handbags, $7.50; Shoes, $10.00 and $12.50; Silk Hosiery, $1.65 and $1.85 a pair. Also a complete line of exquisite Toilet Preparations and fine silk underwear.*

Madelon

Rendezvous A distinguished educator, looking unusually amiable, is enjoying stuffed lobster in the Mission Grill at Marshall Field's . . . a well-known actor and his exquisitely dressed companion are discussing the new poetry over coffee in the Walnut Grill . . . in the Narcissus Room a charming sophisticate, undeniably Continental, is the center of a laughing group . . . while a tour of the Crystal, Colonial, and Wedgwood Rooms (as well as the Men's Grill in the Store for Men) reveals a significant number of other delightful persons. They may be famous, or just obviously Nice People, but too many of them meet here to call it coincidence. Field's Tea Rooms are an institution in Chicago life; they are the accepted rendezvous for luncheon, tea, or even breakfast among Chicago's better families. You are cordially invited to Field's Tea Rooms when you next visit this city.

Marshall Field and Company

RETAIL
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THE MOST IMPORTANT ANNOUNCEMENT

▲ EVER MADE IN
▲ THE SCIENCE OF
▲ SKIN TREATMENT

FRANCES DENNEY re-discovers the lost art of extracting the beauty essences of rare and precious . . . herbs which she . . . blends in her wonderful

NEW HERBAL PREPARATIONS

Science, for centuries, has known that certain rare herbs contain essences of great value in treatments of the skin. But the secret of their application to the beauty needs of modern women remained a "lost art."

Now, FRANCES DENNEY—as her greatest contribution to the science of beauty—announces the perfection of her wonderful new Herbal Preparations—each representing a revolutionary new principle of skin treatment.

Years of research and experimentation entered into the perfection of these new Herbal Preparations. They are compounded of rare and costly herbal extractions that trace their beauty heritage to ancient times.

MISS DENNEY created her new Herbal Preparations to meet the specific beauty problems of women living under the stress and strain of modern life. They supplement her other preparations used for years by countless women to improve and safeguard their natural loveliness.

Herbal Cleansing Cream: Inexpressibly soft, doubly penetrating, and wonderfully effective in clearing the pores of all impurities. $1, $2, $3.50, $6.

Herbal Skin Tonic: Revitalizes the cells, restores active circulation and leaves the skin freshened and invigorated. $1 and $2.

Herbal Oil Blend: Penetrates deeply into and nourishes the tissues underlying the skin. Excellent for dry skin and for the face that is aging. $5.

Herbal Texture Lotion: An exquisite cleansing liquid—wonderful for that quick freshening-up in the morning and during the day. $1.50 and $2.50.

Herbal Circulation Mixture: Brightens dull, sallow skin almost instantly by developing vital circulation through the skin tissues. $3 and $5.

Herbal Throat and Neck Blend: A remarkable new preparation for bringing beauty to the throat and neck. It strengthens and tightens drooping muscles and irons out lines and wrinkles. $3 and $5.

These new Herbal Preparations are available through selected stores in each city. A letter to FRANCES DENNEY in Philadelphia will bring you the name of the store nearest to you.

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS

STYLED BY Craigleigh MAKERS LONDON NEW YORK

Craigleigh Coats ***"that know no season"*****. These all-occasion coats are made of our new, exclusive fabric, the softest and silkiest known, pure Llama and Alpaca Wool. Priced within the reach of all. Coat as illustrated $35. . . . . others up to $110.**

Sold by one leading store in your City. Fashion book free on request.

THE HOUSE OF Craigleigh **230 WEST 38th STREET** **NEW YORK CITY**

CHATTERBOX CHATTERBOX CHATTERBOX

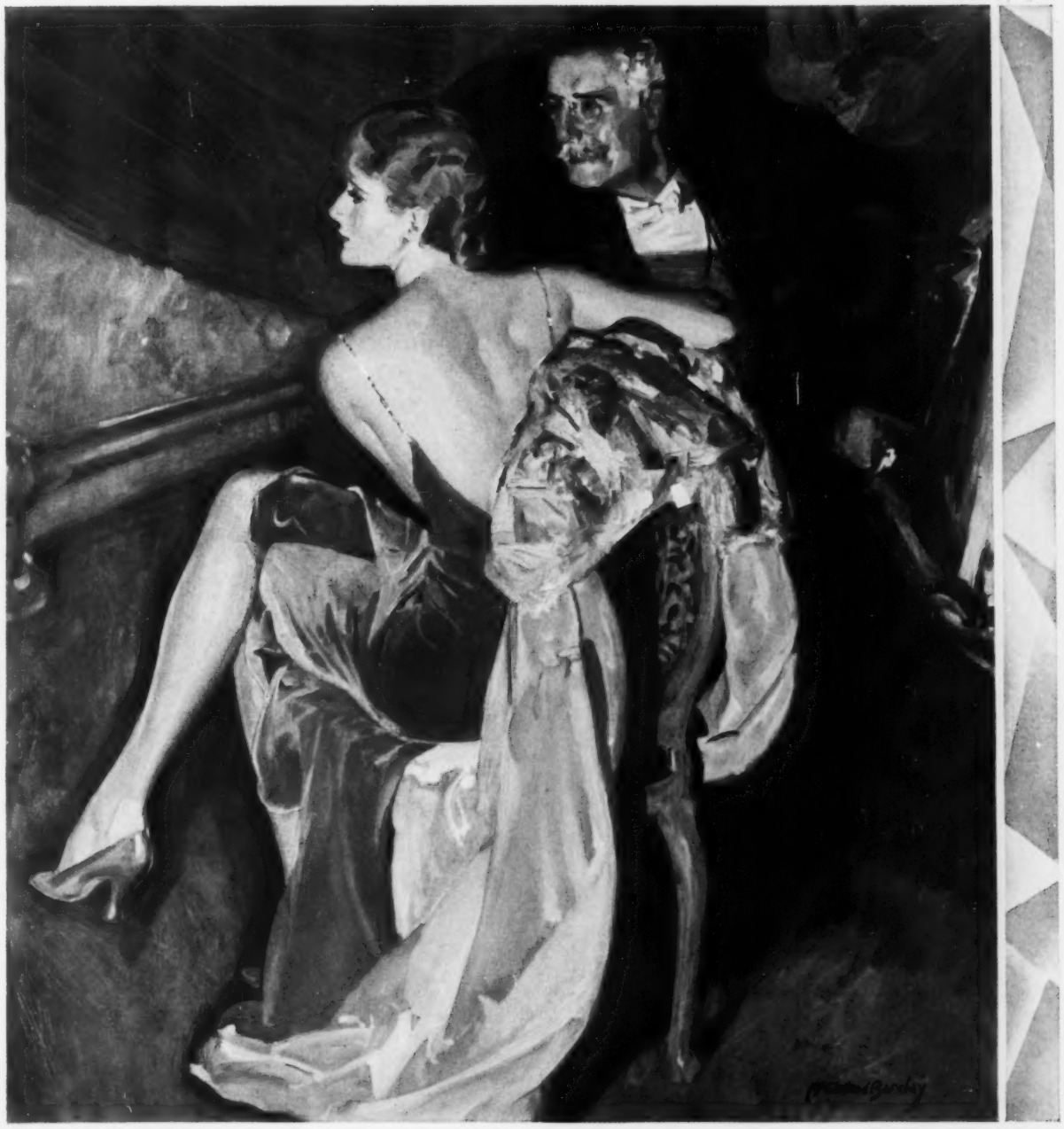
GOOD name for a hat . . . *Chatterbox* . . . good hat for the name . . . *Chatterbox* . . . Chatterbox means gossip and gossip means news and news means style and style is Chatterbox-the-hat . . . saucy . . . perky bunch of feathers like the tail of a magpie . . . fickle brim curves up to show eyebrow . . . that's new . . . very same brim droops down to veil come-hither glances . . . that's new, too . . . Chatterbox means gossip and gossip is all about town and so is Chatterbox-the-hat . . . impudent (so are chatterboxes) . . . charming (so are chatterboxes) . . . fifteen dollars. Fifteen dollars? Quick! (*Exit in mad sputter to buy Chatterbox-the-hat, in all the thrilling soft spring colours, at 711 Fifth Avenue, New York, and at* ***all of the*** *smart shops throughout the country.*)

OTHER KNOX HATS $12.50 UP

Catalog of Knox Riding Hats for Women on request

KNOX

HATS FOR WOMEN



THE GREATER BEAUTY, comfort and durability of Fisher Bodies have always and quite properly been emphasized, but the really vital thing about them —today more than ever in the past—is that they give a car greater value. That value arises from the superior quality which extends throughout every Fisher Body and reveals itself more and more convincingly with every passing month of use. Long after lesser strength of construction and goodness of materials would have developed many defects, the Fisher Body is certain to retain its beauty, its comfort, its weather-tightness, its sturdy structure. These advantages are made all the more desirable by reason of the fact that the cars of which Fisher Bodies form so important a part, are the leaders of their price fields. General Motors cars—and these cars only—bring the motor car buyer the benefits of Body by Fisher. This joining of a higher-value body with a higher-value chassis completes a car of so much greater value, that to most buyers it will seem obviously futile to seek its equal anywhere but in a higher price field.

GENERAL MOTORS

DRAWING BY CAROLYN EDMUNDSON

OFFICIAL FORECAST: VOGUE FOR DEEP TAN CONTINUING THROUGHOUT SOUTH ATLANTIC STATES AND SOUTHERN FRANCE MOVING NORTH WITH INCREASING INTENSITY AS TEMPERATURE RISES . . . HEAVY PRESSURE ON STEHLI'S BASQUE BRONZE COLOURS IN ALL AREAS AFFECTED . . . CONDITIONS ALOFT OVERCAST WITH CLOUDS OF NAVY BLUE FLAT CREPE.

Stehli Silks

Copyright 1930, by Stehli Silks Corporation, 200 Madison Avenue, New York: Paris: London: Zurich.

YOU CAN BUY STEHLI SILKS BY THE YARD — OR ALREADY MADE UP IN THE DRESSES AND ENSEMBLES FEATURED BY SMART SHOPS

The Background in the Spring Foreground is DARK BROWN

Through the galaxy of new spring fashions runs one theme upon which all are agreed—that the first backdrop against which they will play their parts is Dark Brown. The spring prints are upon a dark base; the gay and light colors need a dark accent; accessories arrive—shoes, hats, bags, jewelry—and they are brown. The brown of spring, a rich shade, towards the purple instead of pink, and darkly mellow, is in the foreground at Walk-Over Fifth Avenue. Other news of spring is in our booklet "What's New?" A copy will be sent you on request.

• • •

MELBURY (below). Beige lizard contrasts against the dark brown of this buckled step-in. $12.50

ELAINE (right). Dark brown is the background for intertwining straps of opalescent kid. $12.50

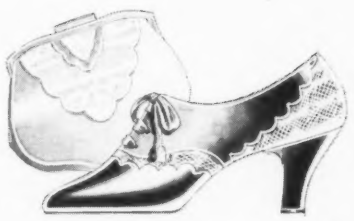
WALK-OVER
510
Fifth Avenue

Paris: 21 Boulevard des Capucines • London: 372 Oxford Street, W.

INSTITUTION I.MILLER *Beautiful Shoes* INTERNATIONALE

I. Miller Sponsors SCALLOPS *in his February Slippers!*

Scallops! Little curving edges of leather that cleverly complement the flowing lines of the new length dresses . . . The latest I. Miller innovation, inspired by Parisian couturiers . . . Introduced in the opera and the oxford and repeated in the charming bags designed to accompany them!



The OXFORD
Kidskin trimmed with contrasting reptile.

The OPERA
delightfully combines two tones of Kidskin.

SHOPS AND AGENCIES IN PRINCIPAL CITIES

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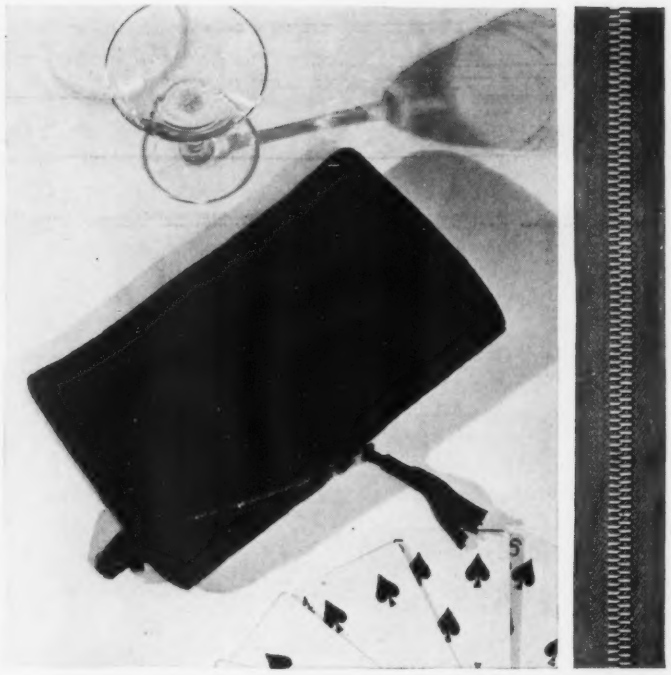
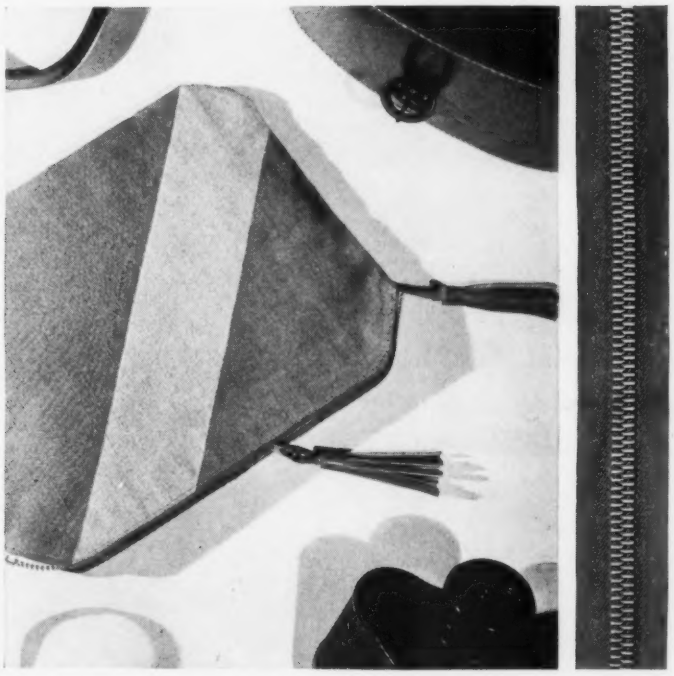


Costume Bag

A new roll shape, in exquisite black antelope. The Talon Slide Fastener forms an unusual opening that runs in a diagonal line.

From Nat Lewis
New York



Sports Bag

Basque linen, printed in white and the blue of a spring sky. Leather tassels animate the Talon Fastener.

From Neiman-Marcus
Dallas, Texas

Evening Bag

An envelope of metallic brocade ornaments itself with genuine hand-carved turquoise. A Talon Slide Fastener makes the inside compartment safe for precious feminine belongings.

From Bullock's Wilshire
Los Angeles, Calif.

In the matter of fastenings . . .

THESE BAGS SHOW HOW THE FASHION WIND IS BLOWING

Sponsored by three of the most exclusive shops in America, these three bags serve as excellent weather-vanes of the new handbag fashions. They not only show ingenious uses of Talon Slide Fasteners, but foretell other fascinating ways in which bags of all types will use them as the season advances . . . It's only natural that the very finest bags select Talon, the first and best of the new sliding fasteners. A Talon knows nothing of jamming, rusting, or other mechanical shortcoming. Its business is to fasten a handbag smartly, quickly, and with utmost security. The name Talon or Hookless on the fastener-tab identifies the genuine.

TALON

Reg. U. S. Pat. Off.

THE ORIGINAL SLIDE FASTENER

The Hookless Fastener Co., Meadville, Pa.

CHARDONIZE... *A NEW TEXTILE*

GLOWS WITH THE SOFT BEAUTY OF PRICELESS PEARLS

Feminine underthings, as chic, as graceful, as the girls who wear them, are created from a new textile yarn called Chardonize. Like glove silk (though not in price) they have a special beauty of their own, a soft, gentle glow, like the dulled luster of matchless pearls.

This soft bloom adds a new charm to color. Pastel tones take on added loveliness. In underthings of Chardonize you will find your color more becoming than ever before.

Chardonize, made by the Tubize Company as a snowy white yarn, is fashioned for you in a multitude of the loveliest styles, weights and colors, at prices dependent upon tailoring and texture. Ask to see them at your favorite store, or write us and we will tell you the store nearest your home where you can buy them.

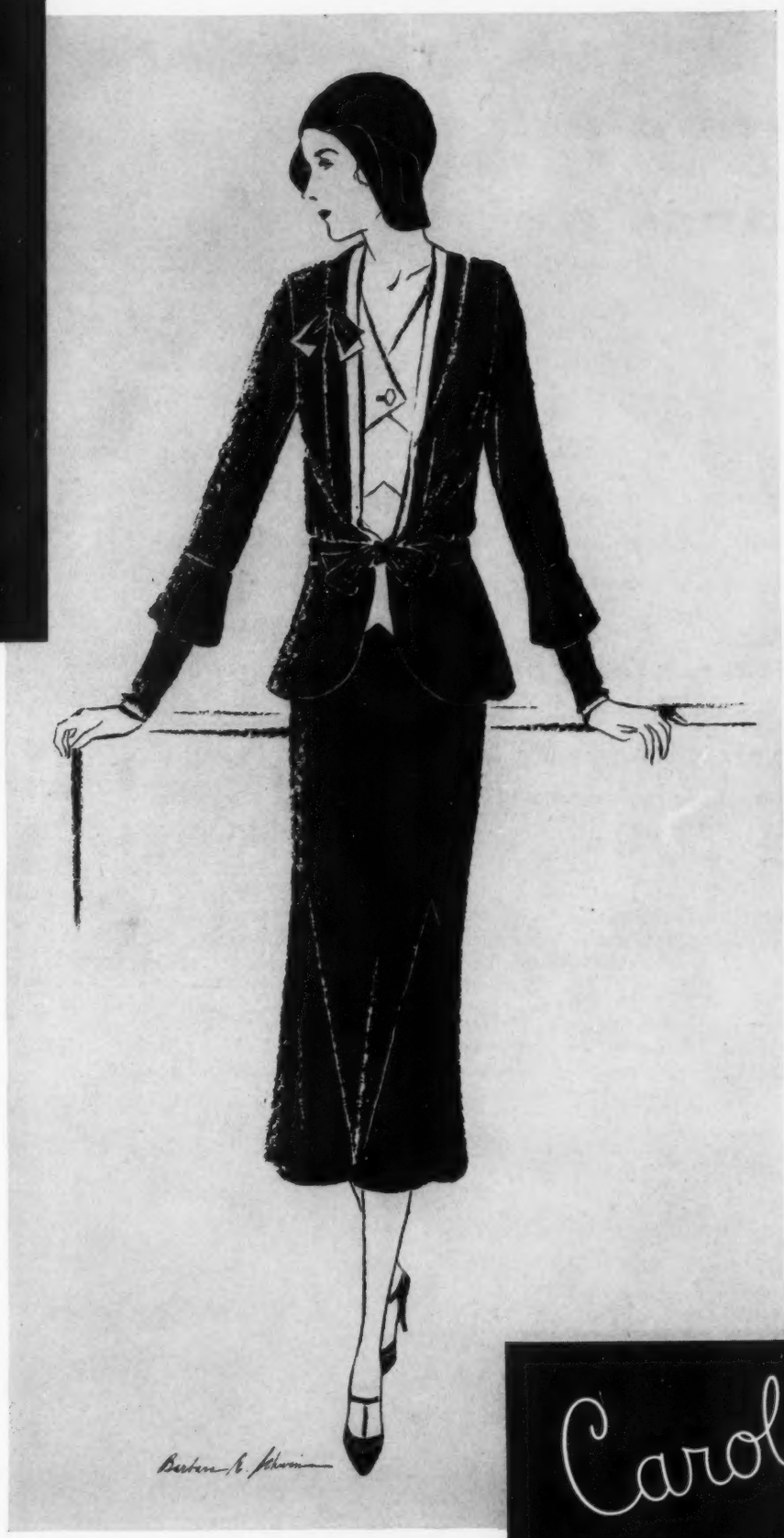
CHARDONIZE
(PRONOUNCED SHARDONEEZE)
A Tubize PRODUCT *Brand YARN*

Chardonize is a soft, fine yarn of unusual beauty with a permanent subdued lustrous appearance resembling silk.

TUBIZE ARTIFICIAL SILK CO. of AMERICA • TWO PARK AVENUE, NEW YORK CITY • FACTORY: HOPEWELL, VA.

The suit with the Peplum Jacket

by CAROLYN



The peplum flare on the jacket gives the new suit of sheer wool crepe *such an air!* To emphasize its smartness fashion repeats the spirit of the peplum in a ripple flare on the sleeves. The *Carolyn* style committee of over sixty-five nationally known fashion experts use unerring judgment in giving the *Carolyn* label only to those modes that interpret the new vogue with beauty and authentic style distinction.

Carolyn Modes are conservatively priced

Spring Frocks and Gowns, $29.50, $39.50, $49.50. Spring Coats, $39.50, $49.50, Spring Ensembles, $39.50, $49.50, $59.50, $79.50. Junior Frocks, $25.00. Junior Coats, $39.50. Hand bags, $5.00 and $7.50. Carolyn Underwear in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

●

The New CAROLYN Modes are Being Shown at the Stores Listed Below.

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WORTH'S
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THE GLOBE DEPARTMENT STORE
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BROZMAN'S
Wilmington, Del.
THE KENNARD-PYLE CO.
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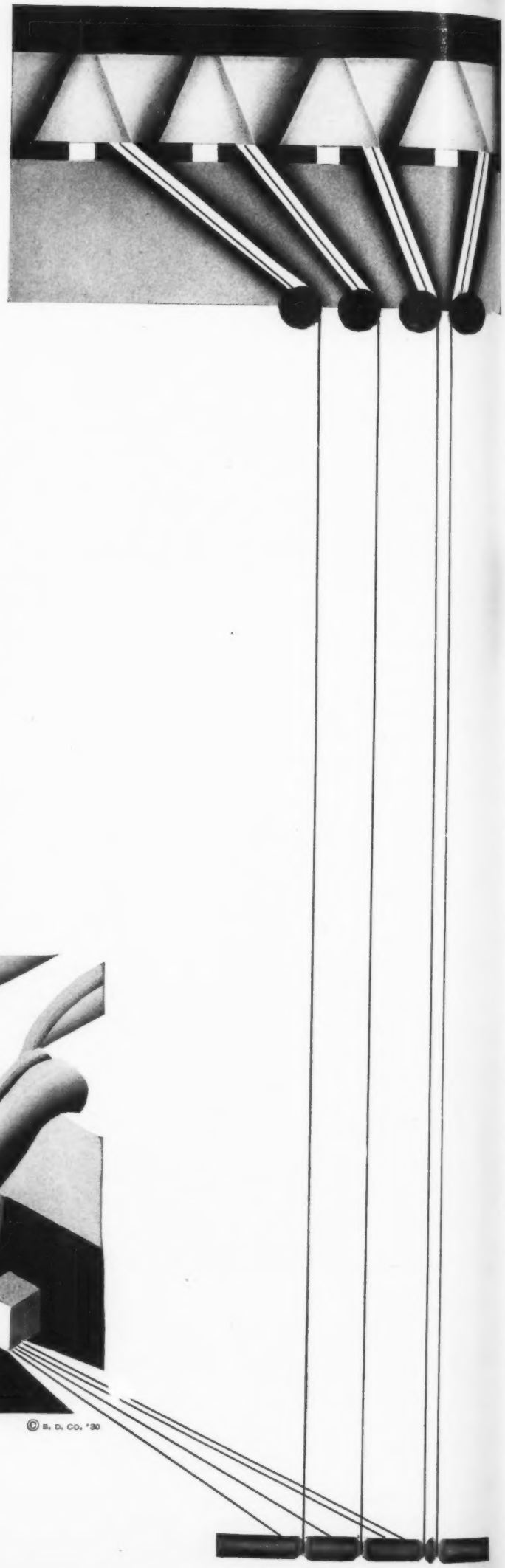
P. WIEST'S SONS

IF A LOOM actually wove stockings on your legs



—They couldn't fit better than the new Gordon Individually-Proportioned* Stockings.

Weaving right on your very leg would have taken time, too. And women are so impatient about these things! So instead . . . we set scientists researching and they discovered that among *all* the women of the world there are but four really different types of legs.

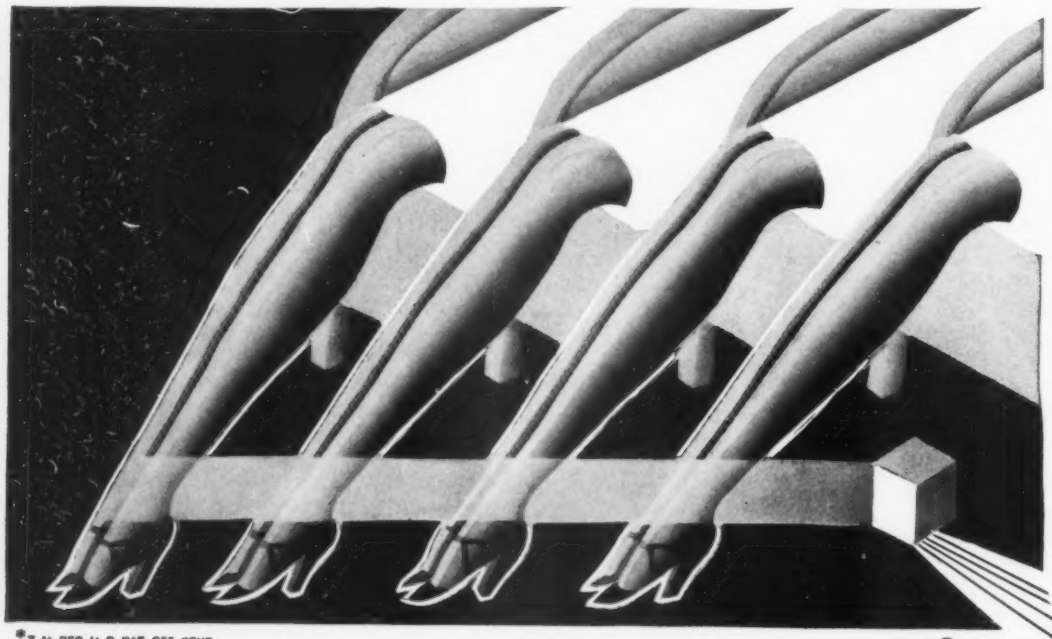
So the looms were set a-whirring to construct these four new types of stockings which fit the leg as well as the foot. And you will discover your special type size among these four. In any of the modern shops a saleswoman will measure you . . . and keep a permanent record of your size.

The Gordon Petite—For the short woman with average leg measurements; the woman of average height with slim legs; or the growing girl.

The Gordon Regal—For the tall woman with average leg measurements; or the woman of average height with heavy calves or thighs.

The Gordon Princess—For the woman of average height and leg measurements; the short woman with plump legs; or the young girl with brief skirts.

The Gordon Splendide—For the thousands of women—either tall or short—who are generously proportioned throughout the lower part of the body.



*T. M. REG. U. S. PAT. OFF. PEND.

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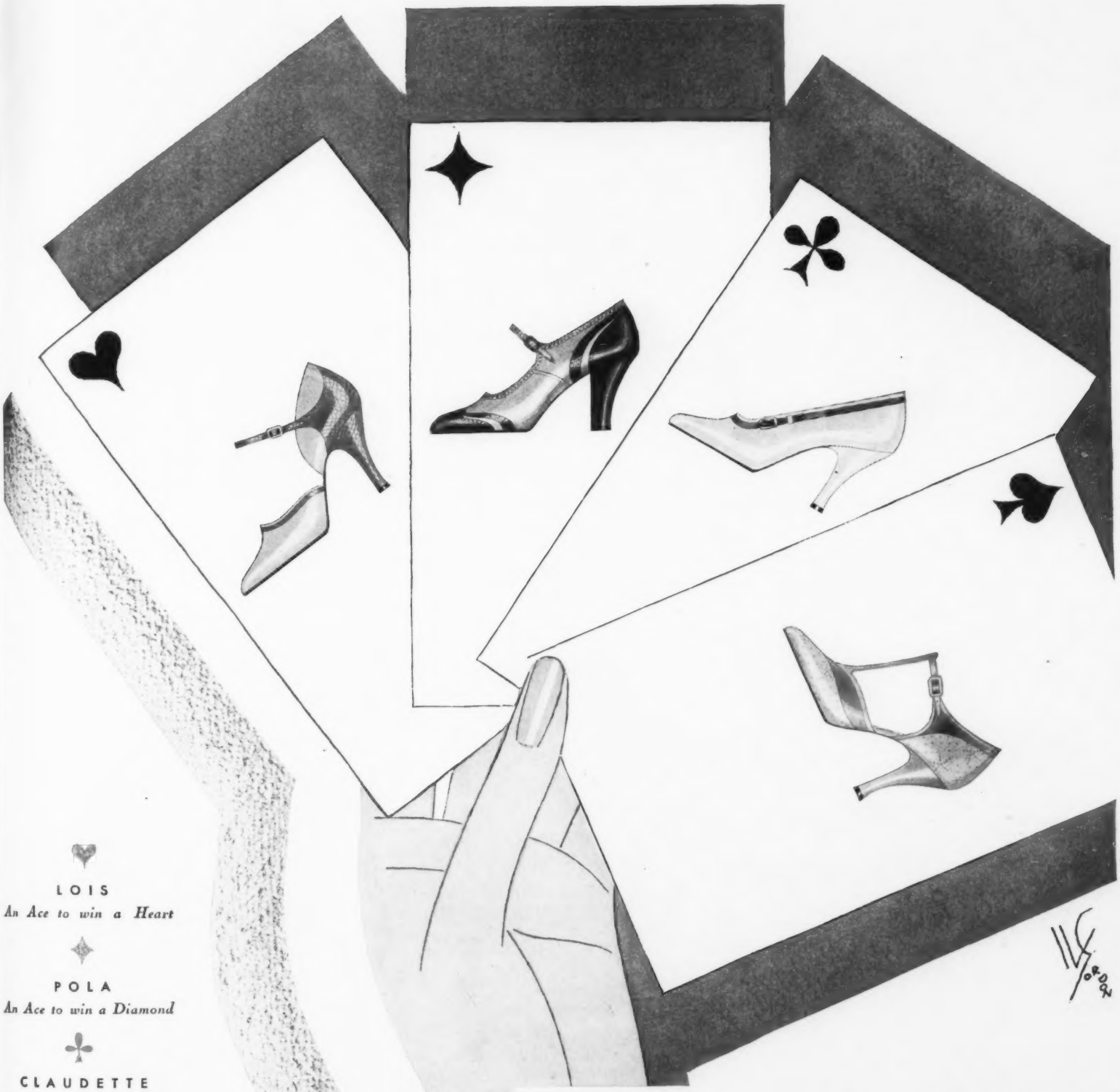
Gordon
HOSIERY

Delman aces in the Mode for SPRING



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toujours moi
"ALWAYS ME"

femme du jour
"WOMAN OF THE DAY"

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HERE'S GREAT FASHION NEWS! NEW ONYX SILK STOCKINGS • • IN SUNPLEXION* SHADES • • CREATED BY MME. HELENA RUBINSTEIN

Spring Fashion issues two mandates: 1. Match your Silk Stockings to your face and arms! 2. Have a "health-glow" complexion!

* * *

Silk Stockings—*in Sunplexion* shades*—that match your skin as perfectly as well-chosen face powder! Silk Stockings that—except for their exquisite flattering lustre—deceive the eye with their true "outdoor" hues!

We asked Mme. Helena Rubinstein—famous for her beauty advice all over this country as well as in London and Paris—to select the shades that she considered perfect for four leading types: *the Pale Blonde, the Golden Blonde, the Medium Brunette, the Dark Brunette.*

Every woman will find her tint in this quartette.

For these charming types, Mme. Rubinstein created her Ochre, Mauresque, Dixie Tan, and Gypsy Tan face powders, and we *exactly matched* the new Onyx Silk Stockings to them!

With their true Sunplexion* shades, Onyx Silk Stockings will flatter your "health-glow" skin; and prove perfect with *your favorite* face powder!

No more trouble, now, wondering *what* Stocking shade to select! No more question whether the color, in the store, will look different outdoors! Just say: *"Sunplexion* Shades"*, and—

If you are a Pale Blonde (or Colonial Grey)—
ask for Onyx-Mauresque;

If you are a Golden Blonde (or Titian)—
ask for Onyx-Gypsy Tan;

If you are a Medium Brunette—
ask for Onyx-Ochre;

If you are a Dark Brunette—
ask for Onyx-Dixie Tan.

Onyx offers you choice of 26 other smart colors, in *chiffon* and *service* weights; superbly knitted with either the new small *square* French—or the famous flattering *Pointex*—heels.

*Sunplexion** shades are exclusively Onyx! So insist upon Onyx—if you want your new Silk Stockings to be perfectly in key with Fashion!

ONYX
SILK STOCKINGS

389 Fifth Avenue, New York City, New York
**"Sunplexion"—TRADE MARK*

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orchidée bleue
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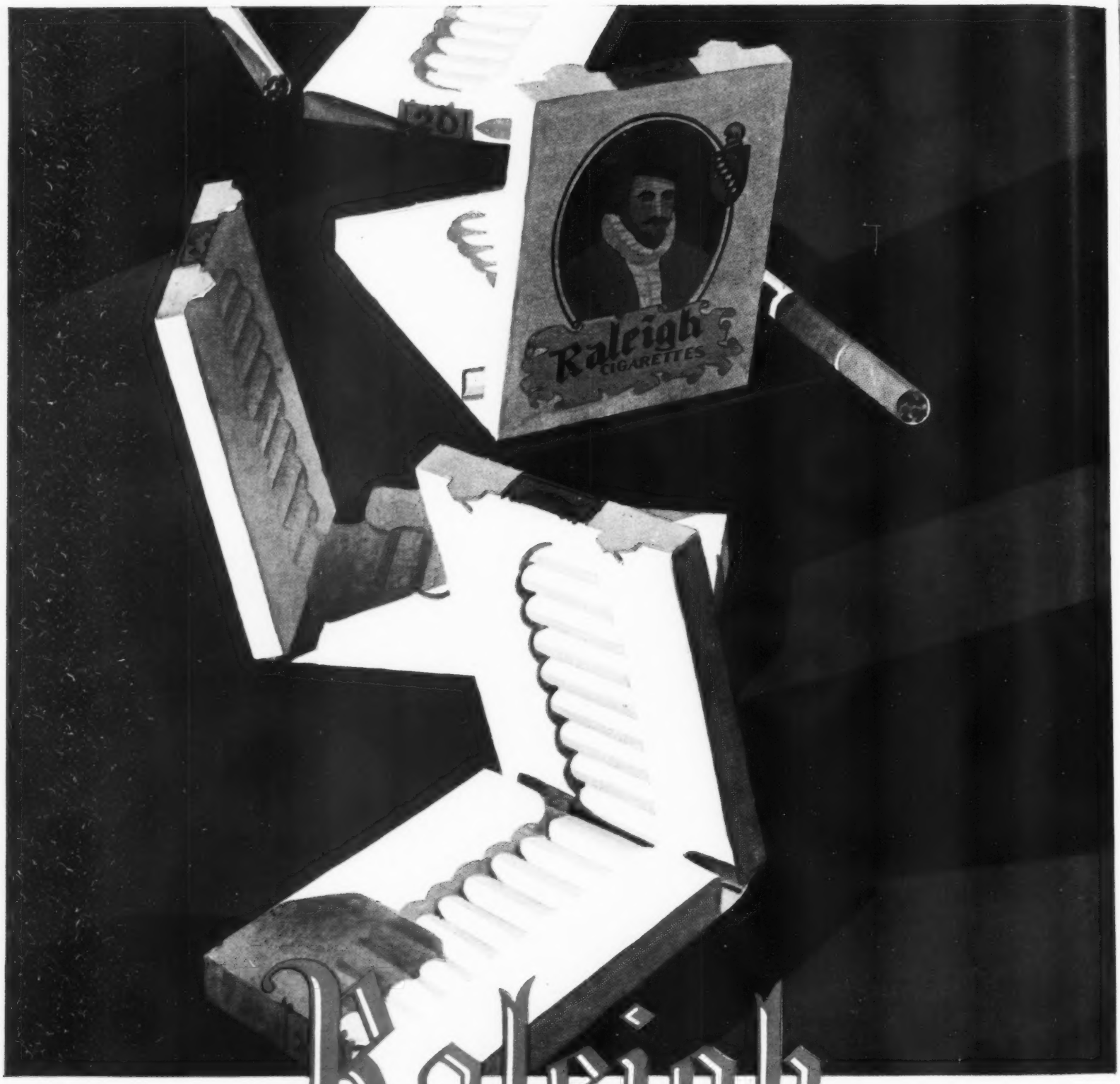

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Lightweight felt inspired
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Printed crêpe after Marthe et René

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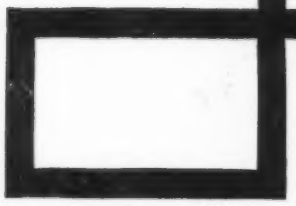
Adapted from Molyneux in flat crêpe

Chiffon after Augustabernard



Georgette after Augustabernard

Port Bonheur inspired
by Jean Patou

Lightweight felt adapted
from Mado

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Déjà suggests these attractive fashions to augment your present wardrobe and give it a brisk touch of spring. These Déjà fashions were adapted from the mid-season collections of the better-known couturiers for the Déjà type of woman . . . she who requires that smart simplicity that is always in good taste. Sold at smart shops throughout the country... Déjà dresses are priced at thirty-nine fifty. Déjà hats from fifteen to eighteen dollars.

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THESE newest Mallinson Creations embody a group of six designs. Each in a complete range of color combinations.

The designs inspired by the Gardens listed below are worked out in beautiful harmony and depict the beauty found on nature's palette.

"PLEASANTWAYS PRINTS" will be presented in "Pussy Willow" and "Indestructible Chiffon" for Street and Afternoon wear, and in "Khaki-Kool and Vagabond Crepe" especially suitable for sportwear.

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now use the same absorbent of which Kotex is made

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KOTEX absorbent has replaced surgical cotton in 85% of America's great hospitals! Surgeons used 2½ million pounds of Cellucotton absorbent wadding last year. That is the equivalent of 80,000,000 sanitary pads! Remember that Cellucotton is *not* cotton—it is a cellulose product which, for sanitary purposes, performs the same function as the softest cotton but with 5 times the absorbency.

Hospitals depend on Kotex absorbent today. They realize that comfort is most closely related to health during the use of sanitary protectives. Then is when women must have perfect ease of mind and body. And Kotex assures such ease.

This unusual substance—Kotex absorbent

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These many air-cooled layers make Kotex not only *safer*, but lighter, *cooler* to wear. They also permit adjustment of the filler according to individual needs.

As one hospital authority puts it: "Kotex absorbent is noticeably free from irritating dust, which means increased hygienic comfort"

To women who still make their own sanitary pads of cheesecloth and cotton, these facts will be of interest. Kotex absorbs (by actual test) five times quicker, five times greater, than an equal amount of surgical cotton. It takes up 16 times its own weight in moisture and distributes that moisture evenly, not all in one concentrated place.

Kotex absorbent is used in hospitals where every precaution known to science surrounds a patient. Hospitals where world-renowned surgeons operate.

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3 ***Rounded and tapered corners***—for inconspicuous protection.

4 ***Deodorizes*** . . . safely, thoroughly, by a special process.

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KOTEX

The New Sanitary Pad which deodorizes

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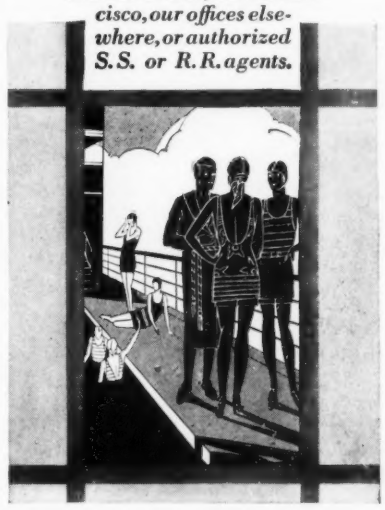

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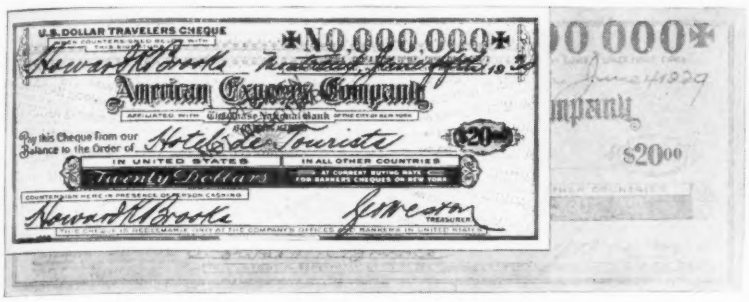

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At St. Austell they will tell you it is pronounced St. Ossle, but you will like it the more for that. The Phoenicians came to Falmouth for tin, the Romans for corn, and the Danes for blood. The silver Cornish beaches are supposed to be full of hidden Spanish treasure but golf balls are more often found than Spanish dollars. There are palm-shaded walks at Tresco. Palms in England? Goodness, yes! And St. Ives, named for St. Ia who came to Cornwall on a miraculous leaf in the fifth century.

Across the Bodmin moors through ancient Camelot rises Tintagel, the capital of King Arthur's Land. Only the bones of his castle and St. Julitta's chapel remain, but you can stand where Tristram and Iseult loved and gaze into the days of the ageless heroes.

The new Guide No. 24 is full of historic epics and delightful suggestions and will be gladly mailed free on request

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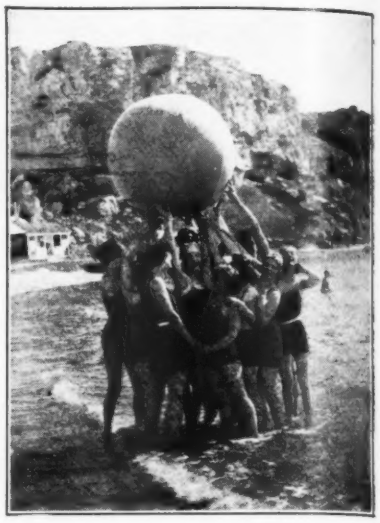

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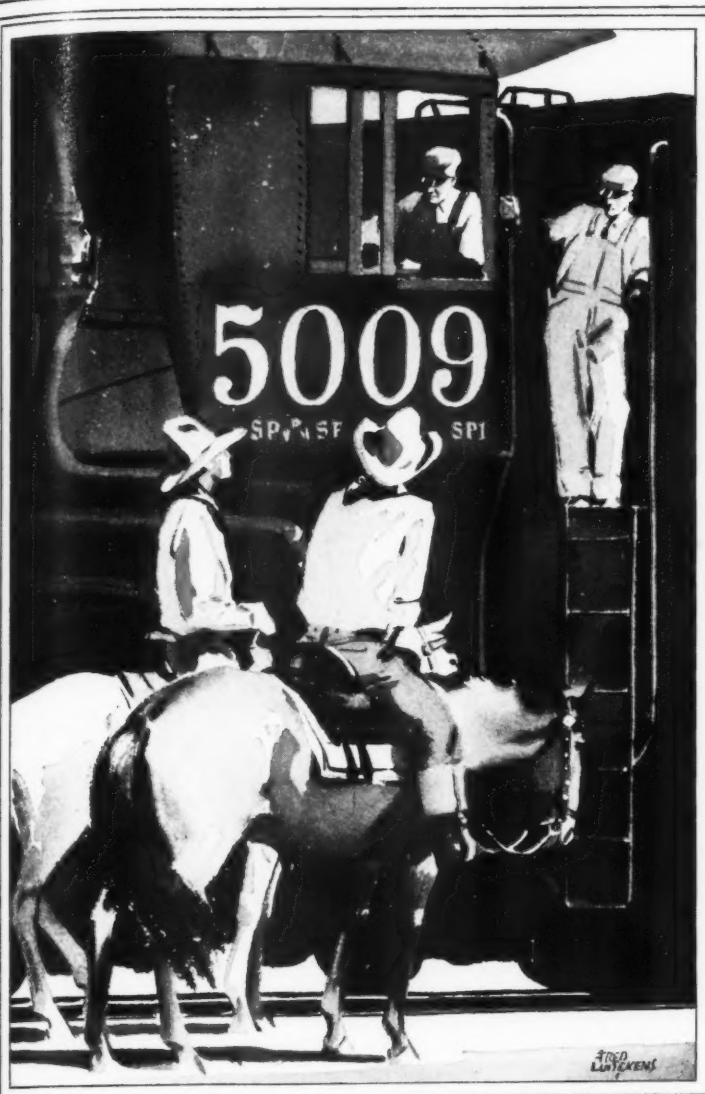

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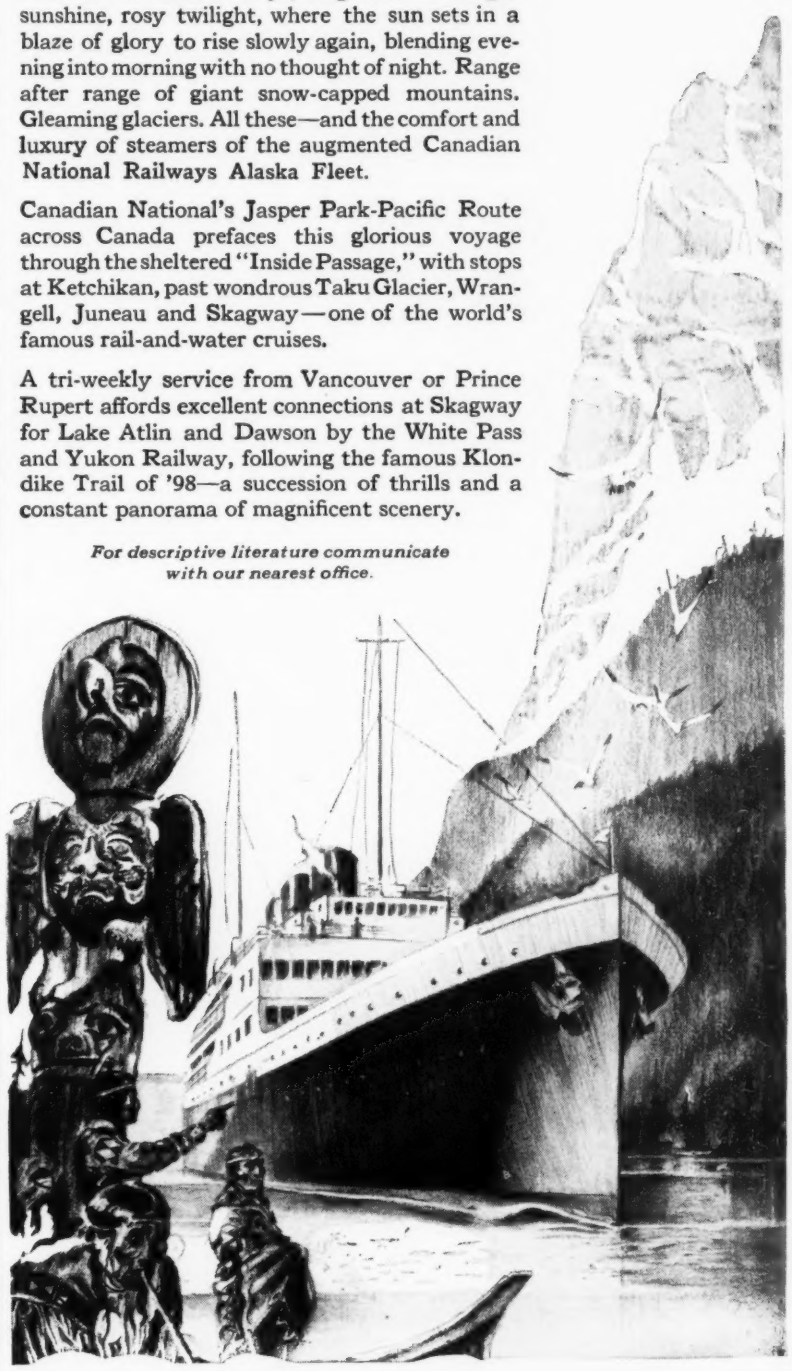

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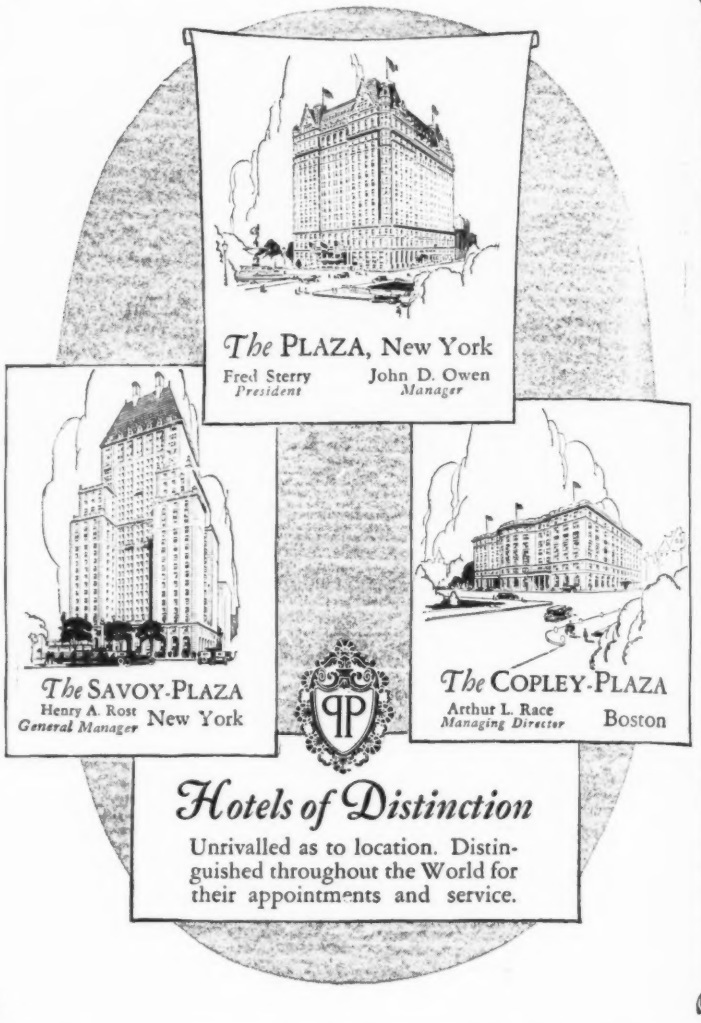
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Will Foster painted the lower illustration for Pierce-Arrow in 1912. Eighteen years later, Mr. Foster pictures the same scene (alongside) with 1930 models of the same kind of girls, the same kind of car.

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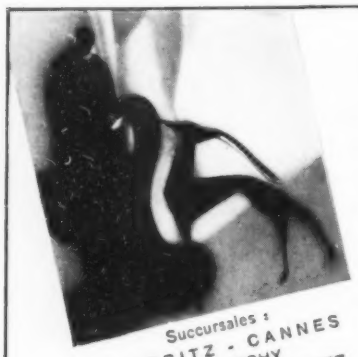
HIGHWAYS *and* BUYWAYS *of* PARIS

THERE is a very delightful Paris shop called Yang-Tsé, at 28 rue de la Pépinière, place Saint Augustin, where there are modern ornaments in the way of lamps, vases, and porcelains, which are not only interesting, but in very good taste. The first modern objects that people buy are small and unimportant, like ornaments, for it is only the very sophisticated person who is yet prepared for the modern ensemble in the modern setting. But modern ornament, chosen and placed with discretion, is possible in any house. The new crystal lamps shown at this shop are moulded out of great squares of glass formed of many layers of plate glass moulded together and cut into beautiful shapes. Here, also, are shown very new and entertaining table decorations, some of which have been suggested by Count Boni de Castellane.

THE subject of table accessories reminds me of a small, but thoughtful innovation in the breakfast service that my hostess of one week-end introduced. One Sunday morning, she asked me a surprising question: Was there a silver tea-strainer on my breakfast tray? I answered "Yes," wondering what was in her mind. She explained to me that, in her estimation, no properly equipped breakfast tray in Europe should be without one. In no other way could the morning coffee be free of the scum that gathers on top of boiled milk. She wished to know if her orders had been carried out in the pantry, for, without a tea-strainer for the hot milk on the breakfast tray, she considered her service incomplete.

I HAVE discovered another new restaurant in Paris, frequented almost exclusively by the French—"Le Relais de la Belle Aurore," 6 rue Gomboust. The hors-d'œuvre are extremely good, the *plat du jour* always excellent. It is famous, however, for a sweet—a soufflé cut in half like a biscuit, filled with cream and jam, and served hot. J. McM.



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SOCIETY

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Neff—On January 1, to Mr. and Mrs. Jerome Price Neff (Charlotte Richards), a son.

Tyler—On January 4, to Mr. and Mrs. Donald H. Tyler (Elizabeth Read), a daughter.

Whitney—On January 4, to Mr. and Mrs. William Dwight Whitney (Dorothy Ludington), a daughter.

BOSTON

Guild—On January 2, to Mr. and Mrs. Edward Motley Guild (Corina Ely), a son.

DEATHS

NEW YORK

Archbold—On January 5, in Thomasville, Georgia, John Foster Archbold, husband of May Barron Archbold.

Bloodgood—On January 10, Robert Fanshawe Bloodgood.

Taft—On December 31, in Cincinnati, Ohio, Charles P. Taft, husband of Annie Sinton Taft.

BOSTON

Winsor—On January 7, in New York, Robert Winsor, husband of the late Eleanor Magee Winsor.

PHILADELPHIA

Clothier—On January 6, Mary Jackson Clothier, wife of the late Isaac H. Clothier.

PITTSBURGH

Shea—On January 6, Joseph B. Shea, husband of Clara Morgan Shea.

Du Puy—On January 10, Herbert Du Puy, husband of Amy Hostetter Du Puy.

ENGAGEMENTS

NEW YORK

Brooks-Griswold—Miss Mary Morgan Brooks, daughter of Mr. and Mrs. John H. Brooks, to Mr. Alfred Whitney Griswold, son of Mr. and Mrs. Harold W. Griswold.

Burbank-Simpson—Miss Ellen Burbank, daughter of Mr. and Mrs. A. Lincoln Burbank, to Mr. John Arner Bell Simpson, son of Doctor Karl Stanley Simpson.

Dunham-Coleman—Miss Mary Vest Dunham, daughter of Mr. and Mrs. Harvey G. Dunham, to Mr. James Coleman, son of Mr. and Mrs. James Henry Coleman.

Finch-Finch—Mrs. J. Harvey Finch, daughter of the late Charles Berry, to Mr. Gilbert W. Finch.

Fine-Butler—Miss Margaret Fine, daughter of Mrs. John Burchard Fine, to Mr. Lee David Butler.

Griffen-Harcourt—Miss Frances Marian Griffen, daughter of Mr. and Mrs. Austin K. Griffen, to Mr. Hastings Harcourt, son of Mr. and Mrs. Alfred Harcourt.

Middlebrook-Black—Miss Jane Middlebrook, daughter of Mr. and Mrs. Roy Curtis Middlebrook, to Mr. James Luther Black, junior, son of Mr. and Mrs. James Luther Black.

Moore-Cross—Miss Marion Moore, daughter of Mr. and Mrs. Edward Small Moore, to Mr. John W. Cross, junior, son of Mr. John W. Cross.

ENGAGEMENTS—Continued

Morgan-Wardwell—Miss Lelia Morgan, daughter of Mr. and Mrs. John Hill Morgan, to Mr. Edward R. Wardwell, son of Mr. and Mrs. Allen Wardwell.

Robbins-Lutkins—Miss Gladys S. Robbins, daughter of Mr. Rowland Ames Robbins, to Mr. Clinton S. Lutkins.

BALTIMORE

Day-McLane—Miss Mary Barker Day, daughter of Mrs. Eliot Watrous, to Mr. James Latimer McLane, son of Judge Allan McLane and Mrs. McLane.

BOSTON

Cabot-Blake—Mrs. Norman W. Cabot to Mr. J. A. Lowell Blake.

Chittenden-Stocks—Miss Francelia Sheldon Chittenden, daughter of Mr. and Mrs. George Herbert Chittenden, to Mr. Albert V. Stocks, son of Mr. and Mrs. Joseph Stocks.

Cushing-Coburn—Miss Carolyn Cushing, daughter of Mr. and Mrs. Edward H. Cushing, to Mr. Frank Sewall Coburn.

Hutchinson-Willis—Miss Velma Hutchinson, daughter of Mr. and Mrs. George H. Hutchinson, to Mr. Richard Simms Willis, son of Mrs. Richard C. Willis.

Jameson-Allen—Miss Rosamond Jameson, daughter of Mr. and Mrs. George S. Jameson, to Mr. Granville Franum Allen, son of Doctor Granville Stephen Allen and Mrs. Allen.

Rowe-Squires—Miss Pauline Louise Rowe, daughter of Mr. and Mrs. Charles E. Rowe, to Mr. Melvin B. Squires.

Dolder-Wellington—Miss Marjorie Hamilton Wellington to Mr. Robert Dolder, son of Mr. and Mrs. Robert Dolder, of Switzerland.

CHICAGO

Litsinger-Smith—Miss Edwina M. Litsinger, daughter of Mr. and Mrs. Edward R. Litsinger, to Mr Wilbur Calhoun Smith.

DETROIT

Burgess-Stockwell—Miss Katherine Elizabeth Burgess, daughter of Doctor Claude George Burgess, to Mr. Benjamin Wiley Stockwell, son of Doctor Glenn Wiley Stockwell and Mrs. Stockwell.

Wills-Lummis—Miss Elaine Pommerer Wills, daughter of Mrs. C. Harold Wills, to Mr. George D. Lummis, junior, son of Doctor George D. Lummis and Mrs. Lummis.

Winter-Howlett—Miss Lucile Winter, daughter of Mr. and Mrs. Arthur W. Winter, to Doctor Howard Thomas Howlett, son of Mr. and Mrs. Fred A. Howlett.

LOS ANGELES

Hand-Ludwig—Miss Isabel Hand, daughter of Mrs. James David Hand, to Mr. Llewellyn G. Ludwig, of Minneapolis, Minnesota.

PHILADELPHIA

Bland-Jarrett—Miss Elizabeth N. Bland, daughter of Mr. and Mrs. John I. Bland, to Mr. Richard Brooke Jarrett, son of Mrs. Harry Spotswood Jarrett.

Clower-Hayden—Miss Edna Marie Clower, daughter of Mr. and Mrs. Maxwell Clower, junior, to Mr. Floyd A. Hayden, junior, son of Mr. and Mrs. Floyd A. Hayden.

(Continued on page 52)

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SOCIETY

(Continued from page 51)

ENGAGEMENTS—Continued

Davis-Corson—Miss Carolyn R. Davis, daughter of Mrs. Charles Gibbons Davis, to Mr. Bolton L. Corson, son of Mr. Walter H. Corson.

Gallagher-Walsh—Miss Rosemary Gallagher, daughter of Mr. and Mrs. John M. Gallagher, to Mr. Daniel J. Walsh, son of Mr. and Mrs. Basil S. Walsh.

Geist-Ely—Miss Elizabeth Geist, daughter of Mr. and Mrs. Clarence H. Geist, to Mr. Van Horn Ely, junior, son of Mr. and Mrs. Van Horn Ely.

Harrison-Daffron—Miss Mary Spotswood Harrison, daughter of Mr. and Mrs. Charles C. Harrison, junior, to Mr. Robert E. Daffron, junior, son of Mr. and Mrs. Robert E. Daffron.

Hawkes-Balis—Miss Eleanor Hawkes, daughter of Doctor Forbes Hawkes and Mrs. Hawkes, to Mr. Clarence W. Balis, junior, son of Mr. and Mrs. Clarence W. Balis.

MacLeish-Davis—Miss Jean McLeish, daughter of Mr. and Mrs. Bruce McLeish, to Mr. John Davis, second, son of Governor William Davis and Mrs. Davis.

Price-Hamilton—Miss Evelyn Price, daughter of Mr. and Mrs. Eli Kirk Price, to Mr. Charles H. Hamilton.

Ryder-Fornance—Miss Ruth Dodson Ryder, daughter of Mrs. Frank P. Snyder, to Captain Joseph Knox Fornance, U. S. A.

Whelen-Tracy—Miss Katharine Whelen, daughter of Mr. and Mrs. Howard Whelen, to Doctor Miron Tracy, son of Mr. and Mrs. Henry M. Tracy.

Wood-Hacker—Miss Florence Lea Wood, daughter of Doctor Horatio C. Wood and Mrs. Wood, to Mr. William Hacker, son of Mrs. Edward Hacker.

WEDDINGS

NEW YORK

Armitage-Auchincloss—On January 10, in Saint Bartholomew's Church, Mr. Thomas Watson Armitage, son of Mr. and Mrs. Paul Armitage, and Miss Frances Auchincloss, daughter of Doctor Hugh Auchincloss and Mrs. Auchincloss.

Ballantine-Stevens—On January 23, in Saint Luke's Church, Gladstone, New Jersey, Mr. Peter Ballantine, son of Mr. and Mrs. Percy Ballantine, and Miss Elizabeth Stevens, daughter of Mr. and Mrs. Francis Kirby Stevens.

Beard-Ames—On January 20, in the Church of the Divine Paternity, Mr. Cameron Randolph Beard and Miss Edith Ames, daughter of Mr. and Mrs. Louis A. Ames.

Copeland-Cunningham—On February 1, at Saint Michael's Church, Litchfield, Connecticut, Mr. Lammot du Pont Copeland, of Wilmington, Delaware, and Miss Pamela Cunningham, daughter of Mr. and Mrs. Seymour Cunningham.

Cushing-Ames—On January 18, in the chantry of Saint Thomas's Church, Mr. Howard G. Cushing, son of Mrs. James Denison Sawyer and the late Howard G. Cushing, and Miss Mary Callender Ames, daughter of Mrs. Frederick Lothrop Ames.

WEDDINGS—Continued

Garbisch-Chrysler—On January 4, in Saint Bartholomew's Church, Mr. Edgar William Garbisch, son of Doctor Henry Christian Garbisch and Mrs. Garbisch, and Miss Bernice Chrysler, daughter of Mr. and Mrs. Walter P. Chrysler.

Green-Edwards—On January 11, in the chantry of Saint Thomas's Church, Mr. Francis Kennedy Green, son of Mr. and Mrs. Frank Bell Green, and Miss Charline Edwards, daughter of Mrs. Charles Dickinson Edwards.

Griggs-Spencer—In January, in Grace Church, Mr. Haring White Griggs, son of Mrs. Robert Foote Griggs, of Waterbury, Connecticut, and Miss Patty Spencer, daughter of Mr. and Mrs. Seth Sylvester Spencer.

Hamilton-Stickney—On January 4, Mr. Pierpont Morgan Hamilton and Miss Rebecca Stickney, daughter of Doctor Edwin P. Stickney and Mrs. Stickney.

Huntington-Powell—On January 11, Mr. Prescott Butler Huntington, son of Mr. Francis C. Huntington, and Miss Sarah Hopper Powell, daughter of Mr. and Mrs. Wilson M. Powell.

Jackson-Curtis—On December 21, in the Madison Avenue Presbyterian Church, Doctor Daniel Scott Jackson, son of Doctor Daniel Noel Jackson and Mrs. Jackson and Miss Lettys Eliot Curtis, daughter of Mr. and Mrs. Ronald Eliot Curtis.

Kneeland-Dyer—On January 4, in Saint James Episcopal Church, Doctor Yale Kneeland, junior, son of Mr. and Mrs. Yale Kneeland, and Miss Deborah Dyer, daughter of Mr. and Mrs. Lyman Tiffany Dyer.

Lawrence-Kellogg—On January 18, in the Chapel of Saint Bartholomew's Church, Mr. Robert Cutting Lawrence, junior, son of Mr. and Mrs. Robert Cutting Lawrence, and Miss Genevieve Robinson Kellogg, daughter of Mr. and Mrs. MacIntosh Kellogg.

Pell-Milburn—On January 25, at Saint Thomas's Church, Mr. Howland Haggerty Pell, junior, son of Mrs. Emott Davis Buel and of Mr. Howland Haggerty Pell, and Miss Grace Milburn, daughter of Mrs. Stephen Peabody, junior.

Roulston-Heather—On January 7, Mr. Henry Davies Roulston, son of Mr. Thomas H. Roulston, and Miss Marjorie Heather, daughter of Mr. and Mrs. Richard Cornelius Heather.

Stewart-Wesley—On February 6, Mr. Latimer S. Stewart, son of Mr. and Mrs. Redmond C. Stewart, and Miss Eleanor C. Wesley, daughter of Mr. and Mrs. Charles S. Wesley.

Wahl-Maddock—On January 15, Mr. M. Edwin Wahl and Miss Yvonne Maddock, daughter of Mrs. Charles Barton Maddock.

Wyatt-Hixon—On December 21, Mr. Ralph Moore Wyatt, son of Mr. and Mrs. Simeon Davis Wyatt, and Miss Virginia Hixon, daughter of Mr. and Mrs. Hiram Hixon.

BALTIMORE

Chandler-Bidwell—On January 25, Mr. Harold Nathaniel Chandler and Miss Elizabeth Tilden Bidwell, daughter of Mrs. O. Bird Bidwell.

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FOR the end of the library, an odd room, an alcove —your sanctum in which to retire for the ever-recurring periods of letter writing, account-checking and business-browsing at home.

An handsome efficiency pervades this mahogany Chippendale writing table. In it is infinite room to stow the pecuniary records of your household, your own papers, odds and ends. The side chair of Chippendale is a fitting accomplice to this plot for grace and order in the home.

Carved with a wealth of beauty is the Georgian mantle. On its left is a delightful reproduction of a Queen Anne china cabinet in beautifully figured veneers of yew and burl walnut. Beneath, but transcending all, is an oriental rug of informal and gay pattern.

Decorators here, drawing upon their years of experience, and upon the large variety of fine furnishings within the store, can assemble a similar interior, or another to fit your taste, for your home.

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VOGUE'S-EYE VIEW OF THE MODE

• Three questions still seem to be troubling the mind of the feminine public, in spite of many attempts to settle them. They are: How long are skirts? How long is hair? What about gloves? And here are the answers.

• Skirts, for an average figure, stop sixteen inches from the ground for sports. For general wear, they are from thirteen to fifteen inches from the ground—fifteen for tweeds, thirteen for silks. Formal afternoon dresses are from ten to twelve inches from the ground, and this is a difficult length to wear with coats and should be kept in the house. Ankle length—from three to five inches from the floor—is right for dancing, and trailing gowns are smart only for formal occasions where there will be no crowding.

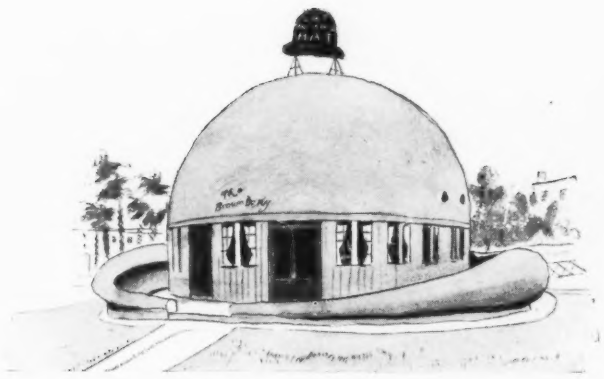
• Many smart women are letting their hair grow—but only to a length that is as easily managed and cared for as bobbed hair. The smartest coiffure, in this case, is a little roll at the back of the neck, curled up to look like a chignon and requiring no hairpins. A permanent wave is an obvious necessity for those without naturally curly hair. That great number of women, however, who find that bobbed hair took ten years off their age, will hesitate a long time before letting their hair grow.

• Gloves for evening wear, while newly smart, have been accepted very slowly. Smart women wear them at the opera, but, at other occasions, they wear them or not, as suits their fancy. At formal dances, a fair number of gloves are in evidence and are especially popular with débutantes. They are worn occasionally to dinners, but are removed when dinner is served. Pink-beige gloves of medium length, without buttons, are by far the smartest, and the bright coloured gloves worn by some young women earlier in the season are definitely "out." With most costumes, black gloves seem a little too theatrical. Daytime gloves are longer, covering the cuff or meeting the sleeves of the new shorter sleeved dresses. Short, stitched gloves fastening with one button are smart for sports and general wear.

Cecil Beaton

MRS. CASS CANFIELD

Mrs. Canfield, the former Miss Katharine Emmet, is a prominent member of the smart world of New York and Long Island. For some time after her marriage, she lived in London, but she is again in this country and is now building a house in Syosset, Long Island, which will be completed in the early spring. She has two young sons, Cass, junior, and Michael



HOLLYWOOD

BY CECIL BEATON

ONLY seeing is believing. One wanders home and wonders if it could have been true. Yet, of course, it was—only no one will believe it. "No, you're kidding—stop exaggerating!" But it is impossible to exaggerate about Hollywood, and impossible to burlesque, for it is the craziest place in the whole wide world and far beyond one's wildest flights of imagination in extravagance and extraordinariness. The photographers take pictures of Ronald Colman's book bills to prove conclusively that he does read, that he is a cultured literary man—"To 1 copy of 'All Quiet on the Western Front,'—1 'Elizabeth and Essex,'—1 'Henry VIII.'" Mae Murray gives lectures upon Universal Peace (she became interested in Universal Peace through the old Persian philosophers), and ladies are heavily bunched and wear low ball dresses in the evenings, while their beaux wear plus fours and belts.

It was Christmas time when we arrived, and there was more of the Yuletide spirit in one block of Hollywood Boulevard (officially renamed "Santa Claus Lane" during the month of December) than through the rest of the universe. The evening was tropical, the thermometer 'way up high. Down the centre of the road, a sleigh on wheels was being driven by some timid-eyed reindeer, preceded by a lorry load of flashing arc-lamps and wind machines, blowing the artificial frost onto the Christmas Fairy. Up above, a gaily decorated air-ship was belching forth clouds of paper snow, which was really uncooked cornflakes. We counted more than thirty Father Christmases of various shapes and sizes, nine hundred illuminated trees, and there were more silver-paper wreaths, tin-foil leaves, and poinsettias than one could believe. In the newspaper, we read that an old man seventy years of age leapt from his seventh-floor window because, this year, "Christmas had lost its meaning for him."

Only in Hollywood do such things happen, and only in such a place could Mrs. Aimee Semple McPherson find, nightly, more than three thousand persons to throng her tinselled temple and a hundred willing victims, young and aged, for her baptism service—"baptism by total submersion"—in a magenta-lit tank.

Only in this town would they brandish forth such illuminated signs as "Facial Aesthetics" or "Face Exchange," "Swell Eats," and the superb "Ye Old Gas Shoppe."

Only here do they build ice-cream booths in the shapes of great ice-machines and dolls, bakeries like illuminated Dutch windmills, and restaurants like brown derby hats.

And nowhere else in the world are there gathered together so many conventionally beautiful people. This is a town inhabited almost entirely by gods and goddesses of beauty. The girl shutting the window is Venus disguised as a most exquisite Madonna. The newspaper boy is a fair young Apollo. Every cashier with golden sausage curls is even prettier than Mary Pickford. Every salesman is a John Gilbert. After a time, one loses one's sense of proportion, and nothing remains to stare at. And here, good looks and artifice go hand in hand, for feathery eyelashes are never left unmascaraed, or blond hair unbleached. The men must needs have the eyebrows plucked for photographs, and every child is "permanented," pomaded, and pomatumed, in the hope of being spotted as a second Baby Peggy or Jackie Coogan.

But here seldom are "beauty and brains" synonymous, and nowhere before has one seen so many vapidly blank faces. There is hardly an expression on the Boulevard. The procession is an endless one, of lovely morons, of flawless cretins, wearing such clothes as have never even been dreamed of. It is only here that one realizes to what heights the dressmakers' art can soar. Roses, checks, lace, ostrich feathers, chintzes, velvets, and furs are put to uses to which we shall never become accustomed, and the shop-windows display attractions of such excruciating taste that one never before realized how dull good taste was, and how lovely bad taste could be.

It is all very much what one was told Heaven was like, when one was a child. One didn't know until now that cheeks could be so pink, or noses so white, curls so blond, or food so good—that there could be so much sun and so many various sorts of tinsel.

Banks are built to look like Spanish palaces or like the home of Dolores Del Rio, with electric beacons burning and paint faked to resemble soot. Every house is decorated to resemble a set for a film play, and there is a great weakness for hanging Spanish shawls nonchalantly over balconies: "The Pig 'n Whistle, Renaissance Restaurant," makes even the most elaborate Palm Beach house appear a humble hovel.

And even the growing flowers here assume the vulgarest colours of puce and crimson and vermilion.

Every one talks 'pictures' and 'talking pictures.' "Why Bebe's voice is a sensation! Louella says she's good enough for the Metropolitan." "Oakie is just as lovely as he looks." "Well, and what's the rest of the cast like?" And so on.

The hero wrinkles his forehead and the heroine's nasal voice twangs as the cameras shoot a love-scene from "Young Eagles" (above). There is more Christmas spirit (below) in one block of Hollywood Boulevard—officially named "Santa Claus Lane" during December—than in all the rest of the universe. (Opposite page, above) A shirt-sleeved orchestra moans the "theme song" during the making of "The Vagabond King." (Opposite page, below) Alice White symbolizes the Hollywood star

No one ever stops talking about Greta Garbo. She is the most interesting and glamorous person in the town. Few ever see her face to face, yet every one is fascinated by her. She will not meet new people. Alice White is, perhaps, more significant of what the outsider considers Hollywood to be. She is a cutie par excellence.

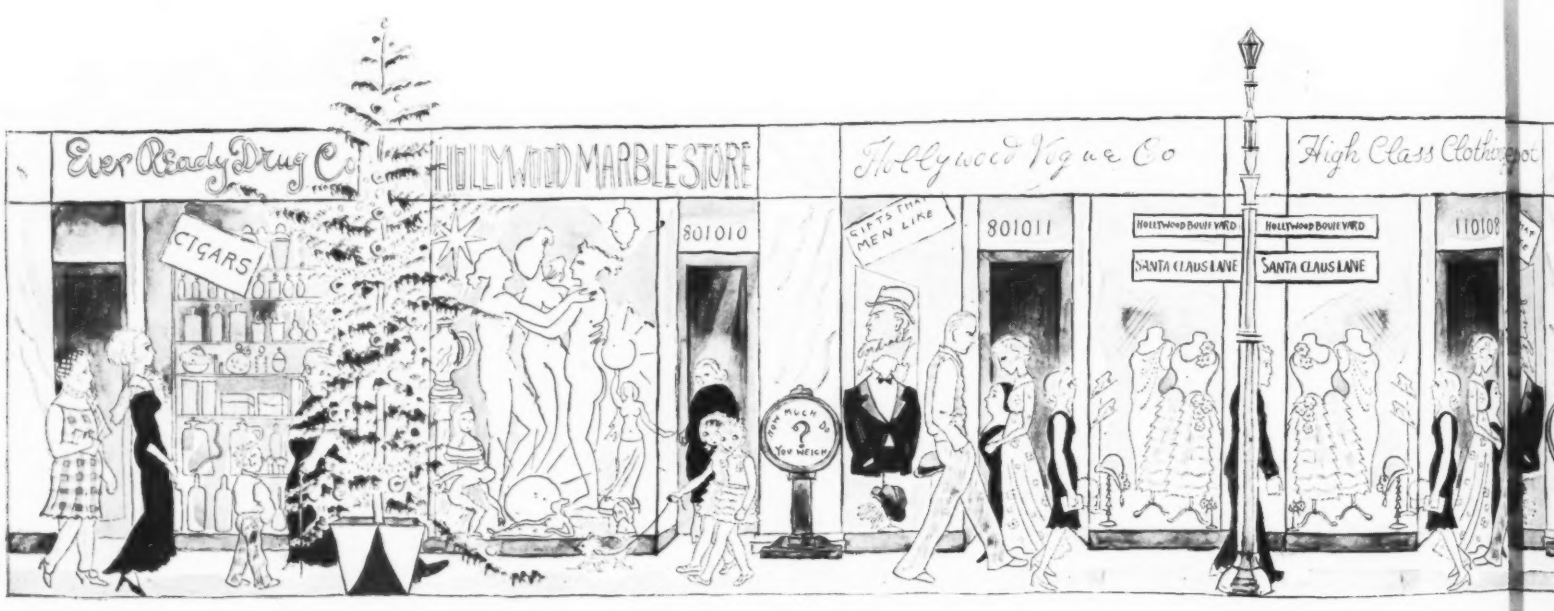
Every one is lazy and casual. One does not take life so seriously in California. The climate is accountable. Every one is good humoured and kind. The stars and the technical staff in the studios are great friends. The electrician offers Gary Cooper a cigar—"Is it all right? It ought to be—I paid twenty-five cents for the three." The cigar is lit and does not explode.

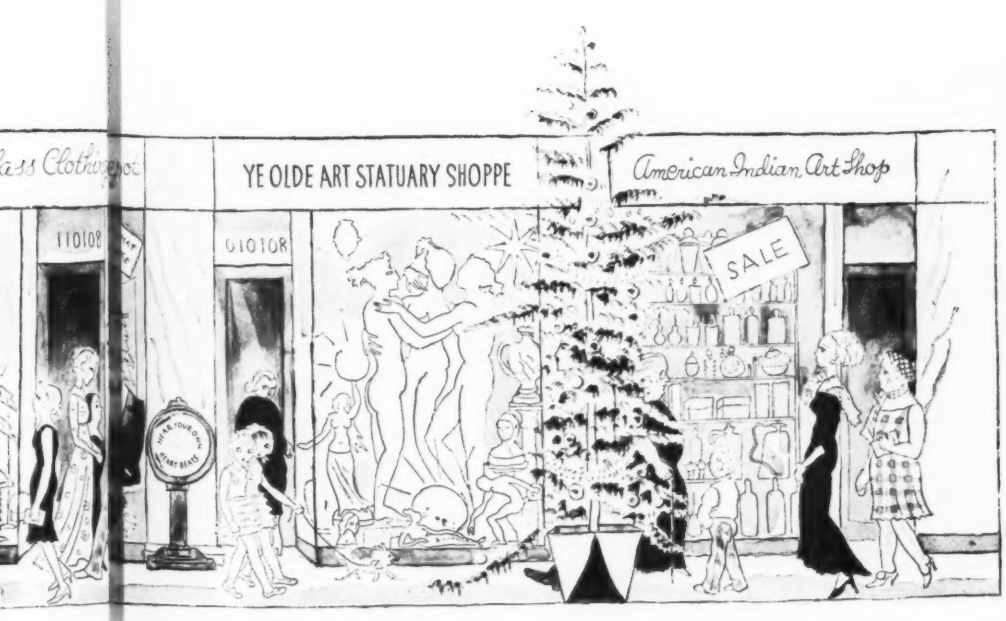
The studios are vast paradises, with a million spot-lights playing upon lights, ropes, impermanent palaces of colossal grandeur, interior gardens of linen roses, mountain slopes of cotton-wool snow, or the usual boudoir set with damask curtains and the gilt clock.

A red light flashes—a bell rings. "Now, quiet please—silence." The cameras purr or coo like quiet doves. The heroine's nasal voice twangs. The hero wrinkles his forehead. The shirt-sleeved orchestra takes up its cue and records the "theme song." Groups of mediaeval beggars sit or lie around playing bridge, gossiping, and sleeping until their call. They are part of the "Vagabond King." One has never seen so many vagabonds before. And this is only one battalion of the incredibly vast army of "extras," which finds daily employment in the studios.

Twelve o'clock—lunch interval. The monk, in his cowl and with a rosary, steps into his car and drives off home. A lady in tiara and full evening dress walks down the road to have her lunch at the counter of the nearest "drug store." The others flock to the studio cafeterias, where, at noontime, one may see actors, executives, writers, electricians mingling amid the rattle of dishes.

Hollywood is a unique phenomenon—there is no place like it. In a desert land, this fantastic city has suddenly sprung up to be one of the most important spots on earth, producing one of the largest and certainly the maddest of the industries. Here, there are more laughs per day, more sun and more fun, and it is impossible to leave it forever, for having been here once, all visitors return, if ever they leave.





INCREDIBLE
HOLLYWOOD

NEW GROOMS SWEEP CLEAN

WHAT did I hear you say about getting another yellow dress for your trousseau? You've already bought two. It's smart, you say. And how does the young man feel about yellow? He likes everything, does he? Maybe so. Maybe not. He wouldn't be saying yet. Not until after the ceremony. Most young men are gay deceivers until after the ceremony. "I never saw you looking lovelier," they say. "Clothes don't matter, it's you." Well, maybe. Maybe some of them don't splash their pretty falsehoods deliberately. Maybe they've never happened to look. Anyway, whatever causes the coma, it doesn't ordinarily last.

Out of seven hundred and ninety-three cases examined in July, 1929, seven hundred and ninety-two June brides reported that, within thirty days after the nuptials, their husbands were saying, apparently almost in unison, "Why are you wearing green again? You look very much nicer in blue. I never did like green much myself." And there they were, involved with three green dresses each, all of which had run into money, and what to do with them they did not know. They wanted to please their husbands. They didn't like to do away with three brand-new dresses. But they felt that the dresses or the husbands must go. Seven hundred and ninety-one decided to hold onto their bread-winners and abandon their dresses. The less said about the seven hundred and ninety-second the better.

Of course, the enchantment does last longer than that occasionally. There is the story of the young bride whose husband continued to say she looked as sweet as a rose for months after they were married, but it is also said that the poor young man was as near-sighted as a bat.

Now, is that point clear? If it is, then we can rest assured that none of you will ever buy too many clothes without consulting your destiny first to make sure that his preconceived ideas and yours are not diametrically (Continued on page 132)

FIVE HIGH LIGHTS OF THE SMART SPRING TROUSSEAU

• Classic for almost any season is Vionnet's dark red or black velvet wrap with an ermine collar; from Herman Patrick Tappé
• Patou's black faille dinner-dress has a three-quarters length coat; Hattie Carnegie
• A heavy beige tweed coat half-lined with lamb tops Chanel's light-weight beige tweed dress cut like a suit; MacVeady
• Yvonne Carette's pyjamas are of green-and-white necktie silk; Hattie Carnegie
• A sable fur is smart with Chanel's green light-weight woollen dress; from McVeady

Huené, Paris

JEAN PATOU designed this wedding gown, "Hyménée," of classic beauty and simplicity. It has a long, moulded bodice and a belt, crossing in front and fastened in back, to which is attached the court train

CLASSIC WHITE SATIN

Real lace is used for the little cap at the right, which extends in a point reminiscent of a coronet, holding in place the long tulle veil that falls over the face; coiffure by Marie Guy

A little Juliet cap (extreme right) woven of tulle is banded in back with silver leaves ending in a spray of lilies at the side. Tulle veil; bouquet of lilies; coiffure by Jean Patou

A tulle veil, falling over the face, is held by a silver bandeau and caught at each side by sprays of tuberoses (below). Bouquet of lilies and orange-blossoms; coiffure by Rose Valois

PARIS BRIDAL COIFFURES

IF YOU listen to the advice of grey-haired spinsters, marriage seems the first step on a long road of complications, beginning with the wedding-dress and continuing through all the everlasting entertainment. Nowadays, however, you will find to your surprise that wedding-dresses are not a complication, but, on the contrary, a very easy theme to develop, for dresses are long, trains have come back into fashion, and the best brides' dresses are also the most simple. The great discrepancy that once existed between the type of gown one wore at one's wedding and any other attire has almost disappeared. The problem of the dress, therefore, is solved very easily, but the coiffure and the bouquet still present difficulties, and careful attention should be given to their choice.

Clad in white, and veiled, a bride should look like an embodied spirit. The spectator at such an occasion as a wedding may fail to analyse a dress, but they never forget the young face—its personality, its sweetness and youthfulness, and its expression of inward emotion, trust in the future, and appeal for happiness.

The moment itself is usually sufficient to endow the face of the bride with a beauty absent at most other times, but no trouble should be spared to provide the proper frame. This frame is the coiffure, and how hard it is to choose! A great many girls and a great many mothers conclude that there can be no flaw in a costume if it is ordered at one of the best couturiers—a

Real lace, gathered with silver ribbon, forms a cap-like coiffure (extreme left). The tulle veil is attached to the lace. Lace borders the bouquet; coiffure and bouquet by Mirande

Tulle, gathered at each side, veiling the forehead, and covering the point of the chin, is classic in its simplicity (left). Bouquet of calla-lilies; coiffure by Marie-Alphonsine

The charming bonnet below, suggesting a peasant's cap, is of even-meshed white horsehair, with the draped veil falling over the shoulders. Bouquet of white orchids; coiffure by Agnès

WHICH CAP THE CLIMAX

very expensive gown and veil to match. They never fathom the important fact that the veil is a part of a coiffure and requires as close a study of the wearer's head and type as is necessary in the making of a smart hat.

The dressing of the hair itself, as the foundation, is important. Unquestionably, all those who can do so should part their hair in the middle for this occasion, as this arrangement gives the most becoming line.

The shape of the coiffure and the material to be used should be studied next. One should not be misled by sentiment and insist on using grandmother's lace if this is going to prove impossible to arrange becomingly. Of course, lovely lace, if it can be utilized so as to provide the perfect frame for the face, adds an undeniable charm.

The principal thing to bear in mind is that the head should have a definite outline and should be kept small. It is possible to achieve this objective in a variety of ways, ranging from the bonnet-like coif, inspired by the peasant's lovely cap, to the nunlike simplicity of plain tulle, which beautifully draped, gives an ethereal effect.

The question of the bouquet should be studied in relation to the coiffure. Too often, the various parts of the bridal ensemble are chosen because each is lovely in itself and without any attention to its relation to the rest. The sweetness of the old-fashioned bouquet is lovely with lace, while lilies harmonize with the classic purity of tulle and the beauty of white satin.

Steiner

CANDLE-LIGHT AND CRYSTAL

The lovely table shown in the photograph above has a glass top that reflects the crystal, silver, and flowers, and the tall white candles in beautiful nineteenth-century lyre-shaped candlesticks. This was taken in the modernistic dining-room of Mrs. H. Denny Pierce, decorated by Thedlow, and the table is set with silver place plates and butter plates. The goblets are of old engraved amber glass, and the centrepiece is a silver lustre boat filled with chromium metal flowers and leaves designed by Robert Locher. On this modern table, doilies have been omitted altogether, to increase the glistening reflection

NEVER before has there been so wide a variety of decorations for the table available to the clever hostess. All the lovely china and glass from out of the past, all the beautiful silver and crystal designed by modern artists are spread before her. She may choose either one—and often she is wise in choosing some of each, combining them with charm and imagination, as has been done in several of the tables shown in the photographs on these three pages.

For those who entertain at large dinners, the long table is probably the most satisfactory. It is easily decorated in a variety of ways and far more conducive to conversation. At such a table, one has more than two neighbours, since one may talk back and forth across the top, and the result is a pleasant feeling of informality that is difficult to achieve at a large round or square table. In the really modern dining-room, a mirrored top is often used, as the delightful reflections and the play of light add greatly to the effectiveness of the decorations.

The lower photograph on page 68 illustrates a long table exhibited at the recent Salon des Artistes Décorateurs in Paris. The length is broken by three low bowls of marguerites and, alternating with them, groups of snow-birds, made of crystal and designed by Lalique. They are charmingly in the spirit of the modern porcelain table service, the silver from Puiforcat, and the embroidered crêpe de Chine table-cloth from Rodier—but they would be equally delightful as a cool summer table decoration on a mirrored top and used with crystal or white flowers.

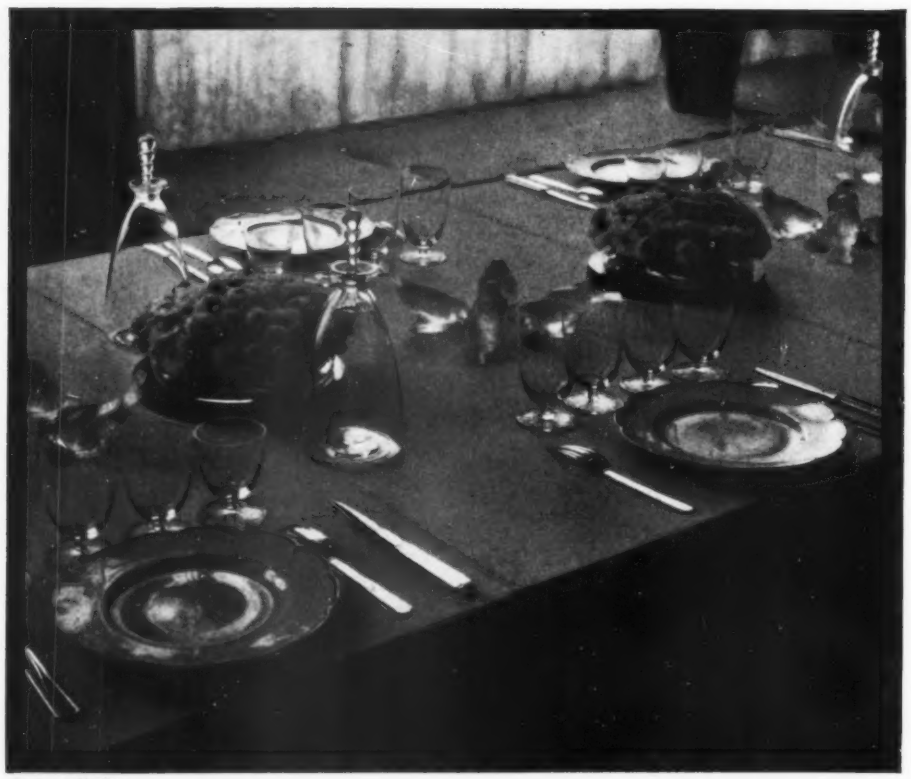
A second very lovely long table is shown in the photograph at the bottom of page 67, a really festive modern (Continued on page 126)

In the photograph at the right, modern Jensen silver is shown to charming advantage on a beautiful table-cloth of linen with wide insertions of old guipure lace. The glasses are of engraved crystal, the place plates of china in white and gold, and the antique candlesticks of silver. Tall white candles echo the austere modern note. This is an excellent example of the effectiveness of combining the old and the new, for the result is one of great beauty and dignity, without being over-conservative. This attractive table, like the others shown in the photographs on these two pages, is correctly set and decorated for a formal dinner

Jazz figures of blown-glass lend novelty and gaiety to the really festive modern table shown in the photograph below. The arrangement, by Thedlow, accents the charm of crystal, not only in the black-and-white glass figures with their glittering gold instruments, but also in delicate wine-glasses and water glasses designed by Lalique and octagon-shaped glass plates. The modern silver is from Georg Jensen. The blown-glass figures are from the Cappellin Glassware Company and are available also in various other colours. They offer endless suggestions for novel table decoration in the twentieth-century manner

Steiner

Mattie Edwards Hewitt



Bonney, Paris

The luncheon table shown in the photograph above was arranged by Thedlow in Mrs. E. Mortimer Barnes' delightful breakfast room. In the centre, green crystal palm-trees rise gracefully out of a cool silvery oasis, and grouped about it are camels, giraffes, and other entertaining animals. Old green-and-white Minton plates and old English silver complete this very charming setting. The mirrored table top, which adds greatly to the effectiveness of the amusing centrepiece, is removable

Shown at the left is an unusually interesting table decoration which was exhibited at the Salon des Artistes Décorateurs in Paris. Three low bowls of marguerites alternate with groups of crystal snow-birds by Lalique, on a lovely embroidered crêpe de Chine table-cloth from Rodier. The porcelain table service, echoing the marguerite centrepieces, was designed by Suzanne Lalique and executed by Theodore Haviland, and the interesting modern silver is from Jean Puiforcat

AN IRISHWOMAN LOOKS AT THE MODE

BY DOROTHEA DONN-BYRNE

I WONDER if I should be very impertinent in suggesting to that queen of fashions, the American woman, that she is just the least bit too perfect. The reason for this is quite easy to read—she has the best things of every country at her command, she can go into any good shop at home and buy a "*décroche-moi-ça*" which will fit her exactly. (For all things are to be had in all sizes there; America is not like England, where there is a big, a middling, and a small size, and if none of these fit, as is always the case, one is out of luck. "Sorry, Modom!") She can buy in New York, or any big town, underthings which are French dashed with American, cheaper than in Paris or London. Every little new thing that is born in the fashion world anywhere is on view in the shops before it is weaned, announced in the fashion magazines before its birth, and every one gets to hear about it at the same time.

That's why it can't be much fun. Of course, this applies particularly to the woman who can't afford to have her things designed for her, but she who can and does plan them is not much better off. For the woman in the street is just as clever in getting a breast-high scent on the latest fallal and doodah, the last gore and gusset. Yes, that's it. Every one in America has so much clothes sense that it is hard to get ahead.

Pretty, dainty American women! All over Europe, we see them coming towards us in the fine frosty, or dull murky summer weather—sitting in swagger hotel lounges, looking at cathedrals and picture galleries, waiting for their husbands (who are seeing about reservations and arguing about trunks), driving through oh! so quaint English villages, eating English victuals which are an insult to the insides, drinking good old English ale at the Cheshire Cheese (I'm willing to lay odds that this is a penance), shopping on the Brompton Road for antiques. And they are always the same—suit touching at all the right spots, shoes matching, bag matching, comfortable hat, immaculate blouse.

How on earth do they know before they come just what to bring? Why do they never look a bit dishevelled? Why is one so sure their feet aren't hurting? And, above all, the beautiful elderly—never old—women, how can they be so neat, so downright charming, while all the European gran'mas are a bit awry and always in black—save the very daring ones who are in beige? Here, I must digress and solemnly air an ancient grudge—that the *couleur beige* is the curse of England. Reams could be written on its horrors. It's a foul colour on a fine day; it takes the spring out of springtime, the crimson out of autumn; it shows up every wrinkle, every parti-coloured hair. And on a wet day—well, it's just wet. But British women of every class are tainted by it. They sport it, mornings in serge and tweed, afternoons in satin and crêpe, and evenings—most dreadfully in chiffon and lace. Why will they?

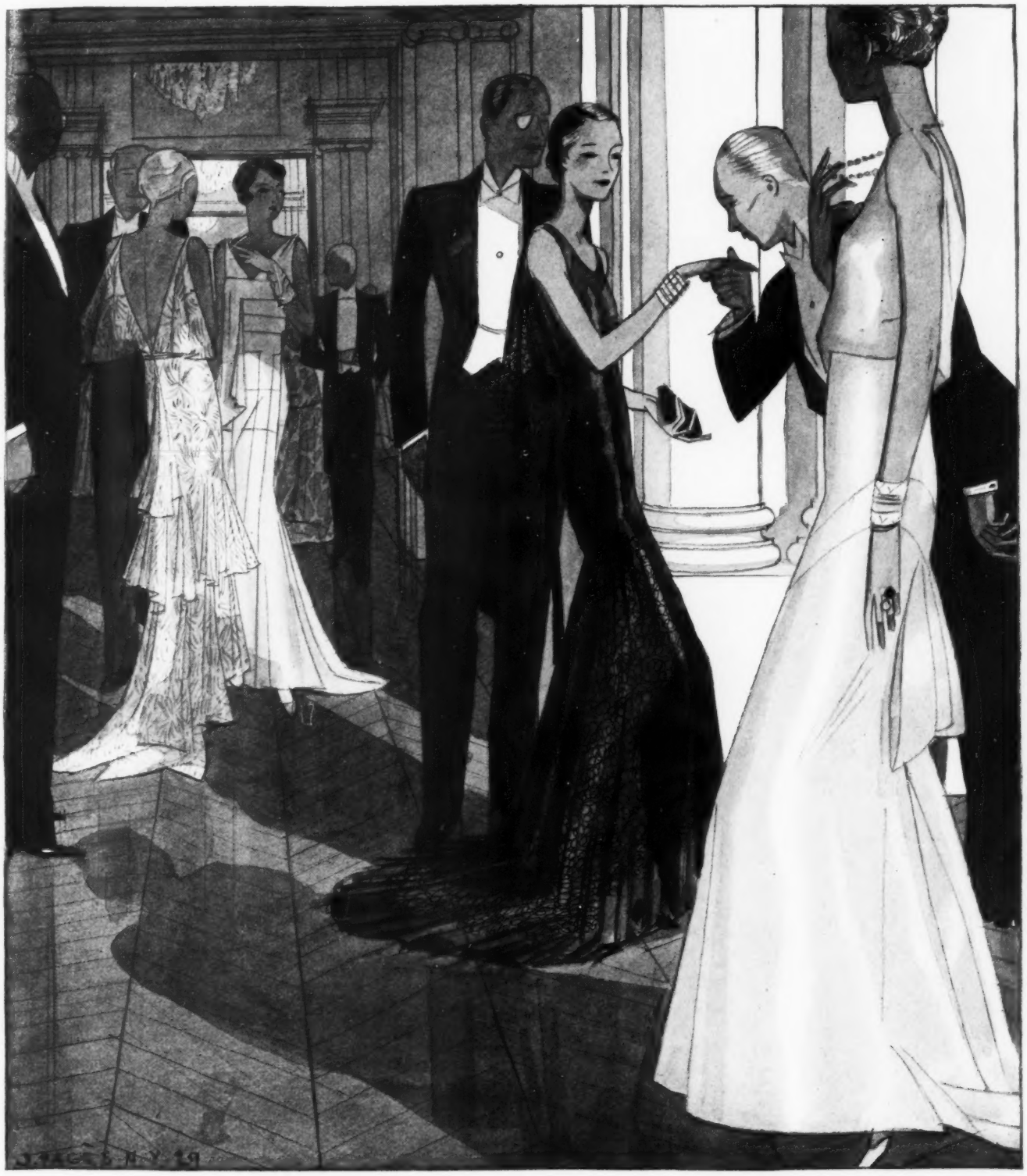
Well, as I was saying some time before, with the first gleam of summer comes the American lady—*gracieuse, bonne, et belle,* quite perfect—, and not a thing can convince me that it hasn't taken endless pains and a great price to obtain her. Her uniform perfection and her complete satisfaction with herself are incredible in my country. I have here only one wee mean question to ask; is it much fun being a lovely creature amongst so many lovely creatures?

Of course, this is all jealousy on my part. I lived in New York for years, and no one ever took me for a smart American woman. I'd probably have been tickled to death if some one had, but I was not born to perfection. And I just won't try to have it. I know there is always a screw loose somewhere. If I go away visiting, I have bags for my shoes, nice things to hold my sponges, a satin case for my handkerchiefs, and a lovely dressing-bag with chaste real ivory fittings. And then, I'll remember that the comb is missing several teeth—and I'll rush upstairs before the maid unpacks, to chuck it in the fire. And there will be a couple of other like tragedies that are so ageing. I went to New York last June with what I thought was a nice outfit for three weeks—June weathery and that sort of thing. I arrived in the middle of a heat wave, and my hats felt too small, and so did my shoes, and all the frocks were too warm and looked drab in the glaring sun. I felt all wrong—and I had been so smart before I'd left Ireland! I just junked the lot and went out and bought a complete new set of tackle in about half an hour. No well-regulated American woman would be caught out like that—not she! Still, I don't care.

For here is the other side of the medal. I went to the Derby here with some visitors from across the sea. It was a lovely shiny day, and the horses looked more beautiful than any woman "in all the glaring impotence of dress" could ever look. But my friends discussed where they could get the handle of a tortoise-shell bag mended; they exchanged addresses of little women in Paris, who made every stitch by hand—and such small stitches! They all had commissions to buy some little titbit of fine lace or linen for those at home. And, oh! weren't they pleased with everything they had on and everything they had in their smart trunks at the hotel, and weren't they secure in their just-rightness! Well, I didn't care, not I. I read form at-a-glance, and I backed the WINNER and pouched the cash. (Continued on page 134)

DANCE FROCKS CLEAR THE FLOOR

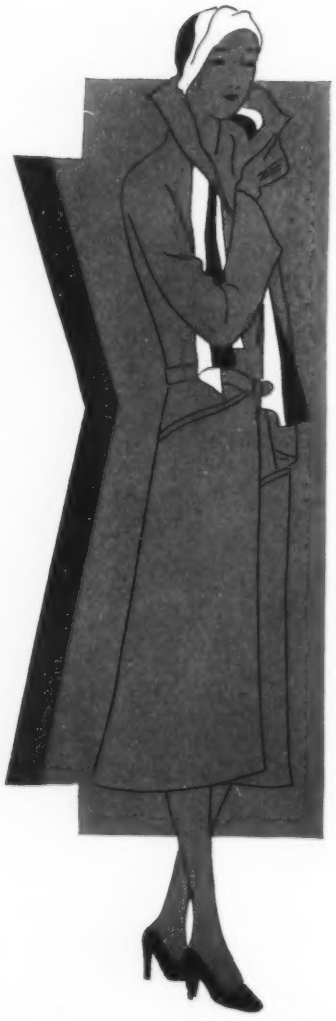
For dancing, the smart woman chooses a model that clears the floor. At the left in the sketch, the crêpe roma frock in dead-white is charming on the dance floor, with its moulded and intricately seamed skirt; from Petchell, Inc. Black chiffon, classic for dancing because of its shadowy grace, makes the gown in the centre with its shirred fulness; Best Exquisite in colouring and exquisite in design is the warp-woven taffeta frock at the left. It is in the lovely pinks and blues of the Marie Laurencin paintings, and the gradual flare of the circular skirt reaches to the ankles. The square décolletage is finished with a large bow in back and is one of the very chic features of this model; from Jay-Thorpe



In a formal setting, when there is to be no dancing, the train adds smart dignity to such gowns as the model at the left in the background. It is of flowered chiffon in sapphire-blue and bright green; from Bendel. Clever piecing and two trains distinguish the model next to it, which is a formal Patou gown of powder-blue crêpe roma; Bendel Black lace and net are combined in the beautifully modelled gown in the centre of the sketch. The sheer sweeping train and the wing-back décolletage are charming features; from Jay-Thorpe. Dusty-pink, one of the newest shades of the season, is the colour of the satin gown at the right in the sketch, which has great chic and dignity; from Bendel

THE TRAIN HAS ITS OWN SETTING

THE NEW OUTLINES OF SPRING CHIC



One of the smartest silhouettes of spring is illustrated by the suit at the upper left, in the soft blouse above and the slight flare below the tied belt of the jacket. The suit is of black crêpe sprinkled with white stars—an extremely chic fabric in this season when intricate cut demands small patterned materials. The upward curve of the jacket in front gives added chic. Pleats at the skirt back contrast with a plain front. The blouse is of white georgette crêpe; suit from Bergdorf Goodman

The short, straight jacket gives an important silhouette to the suit shown in the middle, above. Schiaparelli, who designed it, has used a wool with brown and beige checks—one of the smartest of spring colour combinations. A wide shoulder yoke gives a graceful effect. The skirt is a straight wrap-around model, and the accompanying blouse is of light beige silk. An orange scarf, tied in a soft bow on the outside, gives a note of vividness and novelty; from Lord and Taylor

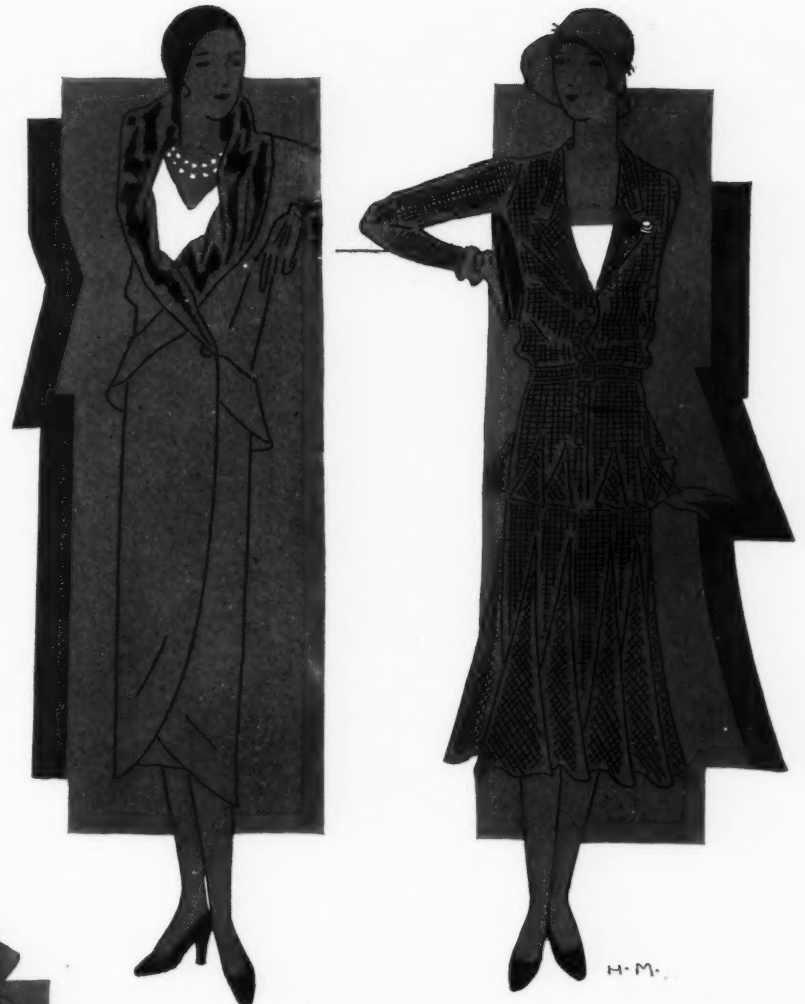
The new fitted line of the full-length Vionnet coat shown at the left is sharply defined by the belt at the natural waistline and accented by the seam sloping from the belt in front to hip level at the back. A gradual flare from the hips to the hem-line completes a silhouette that is distinctly of the new spring season. This model is of green leda cloth, and the scarf is in two shades of green silk and is worn outside the becoming standing collar of the coat; from Saks-Fifth Avenue

A slim, unbroken line from waist to hem, with a blouse above the waist-line, gives a significant new silhouette. Patou designed the youthful model shown at the right above, which is a 1930 version of the bloused jacket suit of tailored cut. The jacket, with narrow revers, has a very smart V-shaped neck-line buttoning in front and is held snugly in place by the wide, fitted band. The fabric is men's suiting in navy-blue—a smart spring material and colour; from Saks-Fifth Avenue

PEPLUMS

The short circular peplum that Clair Sœurs has used on the coat of soft green wool shown at the right gives a distinctive line. The flare of the silhouette is sharply defined at the natural waist-line, and the peplum is placed high on the hips with an upward movement in front that is repeated at the hem-line. The shawl collar and cuffs are of black galiak; Saks-Fifth Avenue

The line of the peplum is subject to infinite variation. The two-piece dress from Clair Sœurs, shown at the extreme right, features a silhouette with triple interest—the bodice blouse at the natural waist-line, a peplum effect achieved by small godets, and a skirt in which these are repeated in a larger size. The material is black-and-yellow checked crêpe marocain; Herman Patrick Tappé



CAPES

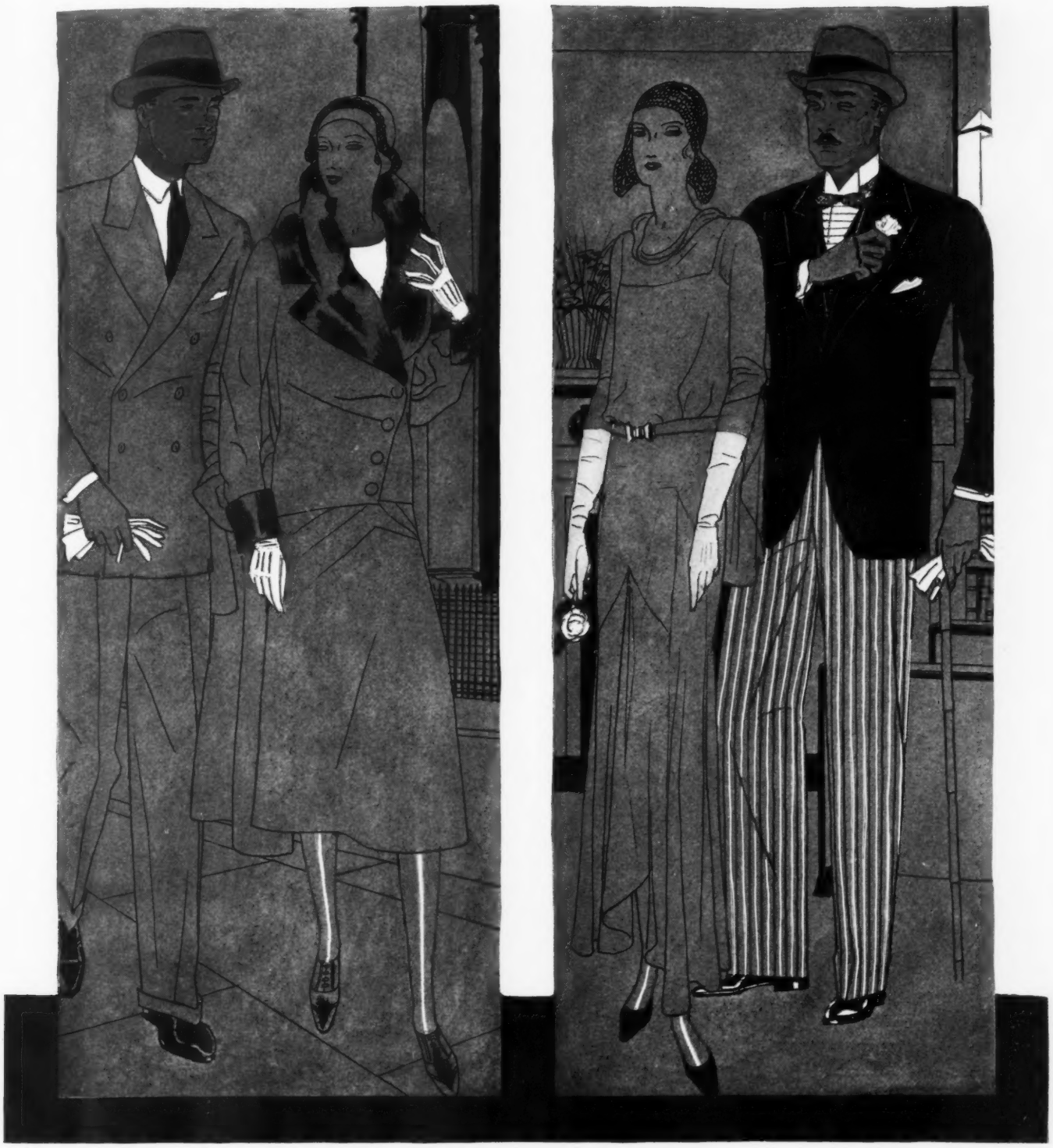
The shoulder cape is used again by Chanel in her models for spring wear. A very charming example is the full-length coat suit shown at the left, which has a smart standing collar. The skirt flares slightly below the hips. This suit is made of blue lace-woven tweed, smartly flecked in black and white. The skirt is of the same smart tweed mixture as the unlined coat; from Bonwit Teller

The deep shoulder cape above the belted waist-line and slim hips is the significant feature of the light-weight woollen dress at the extreme left. It is designed for early spring wear and is made of a new beige lace tweed that is very smart this season. Clever insertions of stitched godets in the back of the cape and the back of the skirt are extremely effective details; from Lord and Taylor

FOUR CORRECT WAYS FOR THE BRIDE

THE INFORMAL OUTDOOR WEDDING: When the nuptial vows are spoken under the trees on one's country place or in a country church, the bride is most charming in a simple frock of organdie, cotton net, or similar fabric. This one is of cotton net, printed with pink-and-green flowers, and with it is worn a hat of flared organdie; from Best. The groom wears a Sennit straw hat, blue shirt, with a blue collar, black-and-white checked tie, grey flannel jacket, white flannel trousers, and white buckskin shoes

THE FORMAL AFTERNOON WEDDING: At the solemn formal ceremony in church or under the patriarchal town roof, the bride who clings to tradition wears a classic lace cap and tulle veil and a heavy cream satin gown with wrist-length sleeves and a long train; from Franklin Simon. The groom wears formal afternoon attire—a black cutaway, plain grey worsted trousers, bold wing collar, grey satin Ascot tie, linen waistcoat, white kid gloves, and the conventional black silk "topper"



AND GROOM TO REACH THE ALTAR

MARRYING IN HASTE and embarking at once for other shores—a twentieth-century course that has its good points—requires a going-away wedding costume such as this. The beige cloth suit (still more practical in navy-blue), by Paquin, is trimmed with brown galiak, and with it is worn a beige satin blouse; from Best. A double-breasted sack suit of grey worsted is appropriate for the groom at such a wedding, and, with it, he wears a Homberg hat, black shoes, white shirt and collar, and a dark blue tie

THE INFORMAL OR SECOND WEDDING: This Augustabernard dress of beige chiffon, with three-quarters length sleeves and a skirt of graceful length, is a well-chosen dress for the informal wedding—first or second. It is from Lord and Taylor. An afternoon hat and long gloves are correct accessories. In harmony with the semiformality of the bride's costume is the groom's. A cutaway coat is replaced by a short black jacket, and, instead of a formal topper, a Homberg is worn

Koshiba Studio

MRS. WILLIAM ROTCH WISTER, SECOND

A RECENT BRIDE

A bride who adhered to classic wedding traditions is Mrs. William Rotch Wister, second, the former Miss Frances Kearsley Mitchell. She is the daughter of Mr. and Mrs. J. Kearsley Mitchell, of Villa Nova, and the granddaughter of Edward T. Stotesbury, Esq. Mrs. Wister's wedding in Philadelphia on December seventh was one of the most important of the season

Cecil Beaton

BRIDESMAIDS OF 1930

Mrs. Haring White Griggs, who was Miss Patty Spencer, Miss Diana Dodge, daughter of Mrs. George D. Widener, and Miss Elizabeth Polk, daughter of Mr. and Mrs. Frank Lyon Polk, wore green-and-gold brocaded jackets at the wedding of Miss Alice Winthrop, daughter of Mr. and Mrs. Henry Rogers Winthrop, and Mr. Robert Gardiner Payne

THERE is a new departure in bridesmaids' dresses, and a very welcome one. The new type of picturesqueness is a sophisticated picturesqueness that has replaced the "picture frocks" of former years. And this makes it possible to choose charming models of the current season for the bridesmaids' frocks. In a straight and simple mode, gowns that were almost fancy-dress costumes were needed to make the wedding the lovely pageant it should be.

But now, fashion is playing directly into the hands of the bride and her bridesmaids. And how fortunate this is, since the loveliest frocks are designed by the most successful of the couturiers! The old idea that one could create something lovelier than any existing model seems foolish when one thinks of the charming new gowns from which one may choose. There are those of lace, tinted in colours we once thought out of the question for this fabric, or of slightly stiffened chiffon, with a quality that seems made for the setting of a wedding. The length, as well as the details of the frock follows the mode.

Hats, too, are smart. The lamp-shade hat that survived in wedding parties long after it had disappeared from other places has been replaced. Now, one can see the bridesmaids! They wear turbans of tulle or horsehair or close-fitting berets. If the hat has a brim, it is wide as, but no wider than, the brims on hats of the mode, and it turns up smartly at the front. Bouquets, too, have received a touch of smartness. They are individual in colour, in the choice of flowers, and in the way the flowers are combined.

Steichen

MARY ELLIS

SEEN ON THE STAGE

BY DAVID CARB

IN THESE DAYS of dire foreboding, of dark brooding, and loud anguish concerning the theatre's present and future, about the only thing that goes its designed way triumphantly, unaffected by the reputed poverty of plays, players, and the public, is Eva Le Gallienne's valiant organization in Fourteenth Street. Building up a repertory of varied, provocative, truly fine dramas, presented with ever more finish by actors who know their meaning and how to convey it, the group is gathering and holding an audience growing constantly in enthusiasm and numbers. To a list of authors that includes Tchekov, Barrie, Molière, and Susan Glaspell, the Civic Repertory Theatre now adds, in this its fourth season, Tolstoy.

"THE LIVING CORPSE" is not new to New York. As "Redemption," it has been essayed several times, but none of the renditions has been more than a *succès d'estime.* In the hands of Miss Le Gallienne and her company, it emerges a thrilling, piercing drama of a love that destroys, that is universal in its appeal. Although Fedya's tragic story has been placed by Tolstoy in Moscow at the end of the nineteenth century, it holds for all countries and all times; his anguish being incisively human, human beings everywhere respond to it whenever it is sincerely expressed.

This epic, set in the Russia that has passed away, is much more than the dramatized account of a hero's agony. Through overtones and undercurrents, the play of the characters upon one another, and their reaction to their milieu —it draws a thousand details and lights and implications together, welds them into a complete picture of a segment of life. And, it does all that without once breaking the continuity of Fedya's progress or cluttering it with irrelevancies; it moves with direct, unimpeded simplicity; the atmosphere encloses it as the setting encloses the jewel in a ring, holding it firmly in place and projecting its values at the same time, never clouding or even casting a shadow over it. The dramatic story and the atmosphere of "The Living Corpse" are both separate and inseparable.

The performance at the Civic Repertory, though far from perfect, contrives to give the sense, the colour, and the feeling the author put into his drama. Ben-Ami, who directed the production, plays the principal part. His Fedya is a thoroughly rounded characterization, a little slow and too obviously studied (due largely to an anxiety to conceal his accent, which results in a too careful pro-

Cecil Beaton

ADELE ASTAIRE

Mary Ellis (opposite page) appears with her husband, Basil Sydney, in Edwin Justus Mayer's new play, "Children of Darkness," an eighteenth-century comedy laid in old Newgate prison. This is the first of a series of plays that promises a union of the Sydney talents

The vivacious dancing comédienne, Adele Astaire (right), will divide the honours of the Ziegfeld musical comedy, "Tom, Dick, and Harry," with her brother, Fred, and Marilyn Miller. George Kaufman wrote the book, Vincent Youmans the music

nunciation of each word). Josephine Hutchinson, a young actress who under Miss Le Gallienne's tutelage grows steadily in depth and skill, while perhaps failing to comprehend Lisa completely, succeeds nevertheless in keeping her safely in the picture. Alma Kruger and Donald Cameron do their usual good work. Egon Brecher is better than usual. The two score other players have evidently been schooled in an understanding of the play; they do not just stand thus and speak so; they participate, interpret their rôles as part of a whole. The gipsy choir, directed by Theodore Zarkevitch, would in itself be ample reward for journeying all the way down to Fourteenth Street, indeed much further.

"RED RUST," a turbulent play of post-War Russia, is the vehicle used for the début of an organization called, by its parent in Fifty-Second Street, the Theatre Guild Studio. "Red Rust" should be highly informing to Americans. We have been taught to regard the tremendous holocaust in Eastern Europe as a negative thing, a great social and political upheaval that has for its object the destruction of everything in which we of the United States believe. The Kirchon-Ouspensky play, at the Martin Beck Theatre, corrects that false idea; it shows us that the Revolution is a thing in itself, a spontaneous outburst independent of other countries and other experiments, quivering with passion and vitality, intemperate as the sudden overthrow of any established system must be.

Regarded purely as a play, "Red Rust" is deficient. Analysis would reveal a plethora of shortcomings that in other works would prove fatal. In this one, they do not seriously matter. The flame of the author's passion dims them when it does not obliterate them altogether. The emotional assertion that was strong enough to destroy a deeply entrenched order informs the play. It sweeps over the auditorium of the Martin Beck Theatre and into every person there, arousing him and her to a new, a stirring realization. In fact, to several new realizations. And not the least of them is (Continued on page 118)

Anton Bruehl

A GROUP OF CANVASES IN MR. AND MRS. DALE'S DRAWING-ROOM

THE CHESTER DALE COLLECTION

BY HELEN APPLETON READ

In the incredibly short space of five years, in which time the Chester Dales have been amassing their collection of French nineteenth- and twentieth-century paintings, it has become one of the most important in America, covering the development of painting in France through these periods. A distinctive point of view has governed the selections

ANY one who has seen many private collections of paintings is aware of a distinctive personality emanating from them, compounded of the works of art which compose them and the point of view which determined their selection. A collection is curiously revealing of the innermost characteristics of its possessor. It places him emotionally, aesthetically, and intellectually. However correct the roster of names may be, if the works of art that they designate are not chosen because of genuine emotional response to intrinsic quality, the collection will assume the impersonal correctness of a dealers' list, the timidity of the good taste fraternity, or the meretricious preciousness of the pretentiously sophisticated. On the other hand, the collection that is expressive of some definite point of view, however open to question some of its items may be from the standpoint of absolute connoisseurship, will nevertheless have an interest, validity, and vitality absent in these others.

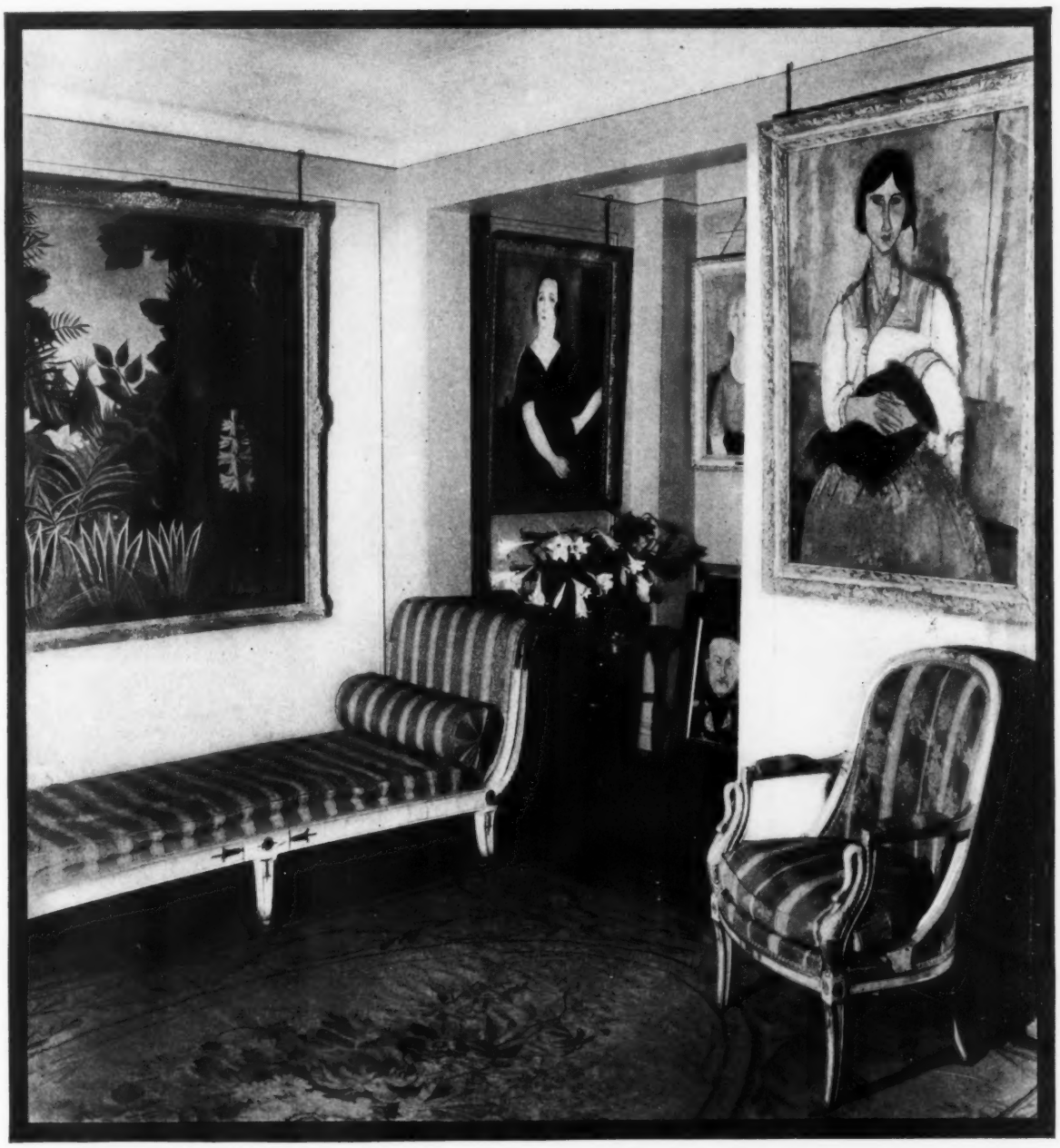
Works of art are curiously sensitive to their owners' point of view. Without wishing to claim for a work of art any mystic or esoteric powers, I have seen a jewel of a primitive belonging to a collection assembled for purposes of personal aggrandizement take on the look of so much valuable property and an austerely beautiful Cézanne become a barren symbol of intellectual snobbery.

To-day, the opportunity for making character studies of private collections has been increased enormously. This is true, not merely be-

"LA LOGE," BY MARY CASSATT

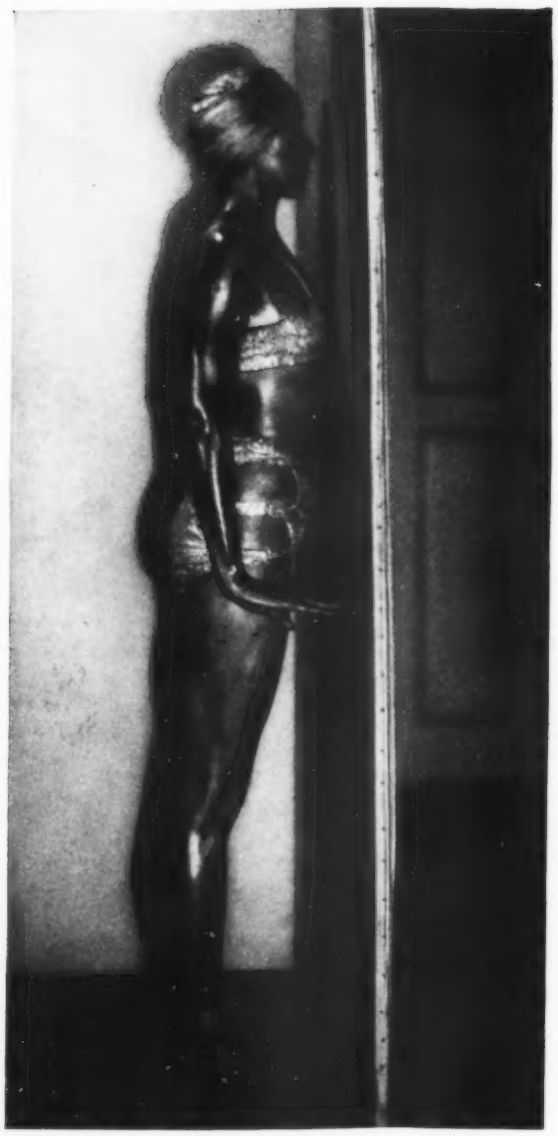
cause collecting has come to be a major American hobby, but because the majority of the recently formed and forming collections concern themselves with contemporary nineteenth-century art, which affords a greater margin of error and opportunity for adventure in connoisseurship than the charted realm of old masters and primitives. But, for all the aura of individuality and daring that surrounds the modern collection, its quality and ultimate valuation is inevitably dependent upon the genuineness of the emotion that prompted its selection.

This article on the pictures owned by Mr. and Mrs. Chester Dale is the first of a series on American collections. Their common denominator is modernity of content and the distinctive point of view which all exemplify. That women have been mainly responsible for directing the trend and quality of these collections is not to be regarded as a proof that feminine judgment is the superior or that the feminine nature is more adventurous, but points rather to the fact that women are entering in greater numbers into a field of expression hitherto limited largely to men. As a matter of fact, the woman collector is less likely to assemble a collection for purposes of investment and social aggrandizement than her masculine colleague. She has found that collecting is an adventure, which, once it is embarked upon (Continued on page 130)



A CORNER OF THE AUXILIARY APARTMENT

GOOD FORM IN FIGURES



EXERCISE I.

EXERCISE II.

THE new silhouette is an adopted fact. We don't say "Shall we or shan't we?" any more. We take it as it is and make the best of it. To some of us, making the best of it means resigning ourselves to the fact that we do not look as well in the new clothes as we did in the old (and this is a mistake). To others, it means losing pounds (and this is frequently wise!). To a great many, it means purchasing a new and firmer corset (and this is almost a necessity!). But how amazingly few of us realize that, in the final analysis, it is the way in which we stand that decides the way in which we look in our new clothes—and this applies to thin ladies, as well as to fat! For this is no mode meant exclusively for the slim young thing! She may do well by the new silhouette, of course, but so may the woman of much more generous proportions—provided she carries herself well!

Consider, for example, the discrepancies of the figure that are most apparent in the 1930 silhouette, that silhouette of unbroken lines, gently rounded curves, defined high waists, and general easy grace! The most conspicuous discrepancies are stooping shoulders, an obtruding diaphragm, an obvious abdomen, a lump at the back of the neck, spreading hips, and the lack of a waist-line. Aligned like that, they sound desperately formidable. But, if you know how to go about correcting them, they are quite tractable. The hips and the waist-line we may entrust, to a certain extent, to a well-fitted corset. Exercise and correct posture must not be overlooked, in these two respects, (Continued on page 124)

EXERCISE III.

Exercise I.: To determine the correctness of one's posture, one stands facing the wall and places one's hands in front of the thighs until the edges touch the wall. For perfection, the chest should strike the wall first

Exercise II.: A graceful posture may be achieved by standing on the toes with the knees bent, contracting the abdominal muscles, bowing the back like an arched cat, and stretching until the feet are flat on the floor

Exercise III.: Reducing the waist and abdomen is accomplished with the "torso twist." One leans over, arms relaxed, and twists the body to one side, to the back, to the other side, and to the front in a rotary movement

Exercise IV.: With the legs crossed in Buddha manner, one may correct an obtruding diaphragm by inhaling deeply, thrusting the arms above the head and down to the side, then exhaling slowly and folding the arms

EXERCISES POSED AND DIRECTED BY MARGUERITE AGNIEL

PHOTOGRAPHS BY TOWNSEND

EXERCISE IV.

THE DRESSMAKER SUIT

JEAN PATOU says, "A bolero jacket for the youthful suit" and chooses black crêpe sokol and chartreuse-yellow chiffon as fabrics. The skirt is banded and buttoned at the waistline. The chic black grosgrain cloche and set-in black antelope bag edged in chartreuse kid also are from Jean Patou

JANE REGNY designed the excellent tuck-in blouse, "Bond Street," shown at the left, to replace the ubiquitous sweater. It is made of fine, pale rose jersey, with inserted bands that stress the one-sided cut, and the collar and cuffs are of ribbed jersey; from Franklin Simon

MARCEL ROCHAS has tucked pale yellow jersey in wide, diagonal crossing bands that give variety and chic to "Lou-Lou," the blouse shown below; from Franklin Simon. It is worn with a navy-blue and yellow spotted woollen suit, with a belt trimmed with yellow stitching

THE BLOUSE IS THE KEY-NOTE OF THE ENSEMBLE

SPRING, when we are filled with a desire to refurnish our wardrobes to match the weather, holds out new and alluring prospects this year. We can indulge our secret longings for becoming softness and pale, flattering shades. The new blouses, whole lovely gardens of fragile blossoms, await our choosing.

This completely feminine expression of an already feminine mode is most becoming. Blouses, by reason of their very brevity, can afford a wealth of detail that would burden a dress. They are the epitome, the sonnet, of the dressmaker's art. The Parisian creators seem to have lavished thought and special care on this expression of their work. Not an accessory to the ensemble, they form part and parcel of it and are not of the lingerie realm. But, above all, they are free from the shirtwaist stigma; they have a new formality of their own. They seem to grow out of the skirt, to flow in and out of the jackets; they consist of scarfs, capes, gilets, berthas, all in one deliciously intermingled garment full of charm.

Lovely materials are the basis of this special mode. Cool flowered chiffons and new voiles and crêpes fall with beauty; here, the figured crêpes and satins have their place. The delicate pale pinks, blues, and greens, and all the champagne shades, heretofore seen for evening, now bloom in the sunlight from luncheon until dinner-time.

SCHIAPARELLI chooses white crêpe shantung for "550," the blouse shown at the right. It has a loose bib collar that buttons to the high point of the black-and-white tweed skirt, and the scarf, cut in one with the collar, is pulled through a slit at one side; blouse from Franklin Simon

LOUISEBOULANGER has used simple lines in "235," the blouse with a flat bertha collar shown at the right, in order to reveal the pattern of white flowers tinged in pale pink that is printed on the black satin

LOUISEBOULANGER'S cape blouse, "218," shown below, has scattered leaves woven in heavy white silk on white chiffon. It continues as a foundation under the black façonné crêpe satin skirt; blouse from Stewart

JABOTS AND DRAPED COLLARS

In these blouses, where the material is allowed to drape itself, shirring plays an important part. So Augustabernard uses it to gather up the looseness in just the right places to indicate the curves of the body. Shoulder width is needed to balance the new proportions, so Louiseboulanger adds capes, berthas, or wide revers—as the three blouses on this page illustrate—and continues her blouses under the skirts as a slip, which gives one a happily secure feeling—should skirts slip a little, the ensemble of the costume is sustained from shoulder to hem. Sometimes, she adds a draped belt of the material to the top of the skirt, as well.

Again, there are surplice closings and ends that tie in bows at the waist, sash-like. Wrapped effects are practical and comfortable, so Chéruit bases a crêpe blouse on the waistcoat pattern and cuts it in a point that extends over the skirt in front, and, as scarfs must be a part of the blouse itself, makes one long revers that can be flung casually over the shoulder.

Everywhere, neck-lines are draped and are often in various shades of the same tone. Revers are notched, scalloped, and pulled

LOUISEBOULANGER'S blouse of printed chiffon, "226," which is shown at the left, has pale grey leaves on a white background and wraps around so that it slips twice over the right shoulder and crosses in front, draping into soft loose revers; from Stewart

through each other; jabots are finely tucked close to the neck-line, spreading fan-like onto the shoulders—they are scarfs, in fact. All the dressmaking details borrow one another's characters with new variety. Some sleeves are long and straight; others partake of the supple movement of the blouse, loose and gathered into a narrow band at the wrist; or, again, a repetition of the jabot or revers is felt in the treatment of a cuff.

Many of these blouses tuck into the skirts, others extend over them, but always the high waist-line is indicated. Patou fits a blouse over the hips in a bias rounded band and then sets in a straight section to indicate the waist-line, with groups of gathers to give suppleness in front.

Patou also makes a white crêpe sports blouse for wear with tweeds, with a collar that knots in front and is draped over the shoulders, crossed in back, and fastened to the skirt. In front, it has two vertical ruffles that are box pleated, thus giving the effect of a front opening. Patou also uses inverted box pleats at the back of his sports blouses to give freedom through the shoulders and belts many of them only across the back. (Continued on page 126)

AUGUSTABERNARD'S "559," shown at the right, is of reseda-green flat crêpe. It has a scalloped collar, one end of which slips through the other, preserving the surplice closing, and groups of fine shirring; from Franklin Simon. The skirt is of brown wool

CHANTAL has used silk printed in contrasting shades to make "Au Ritz," the unusual blouse at the left above. The overlapping front section is split, and the two fronts are held by diamond brooches; from Franklin Simon

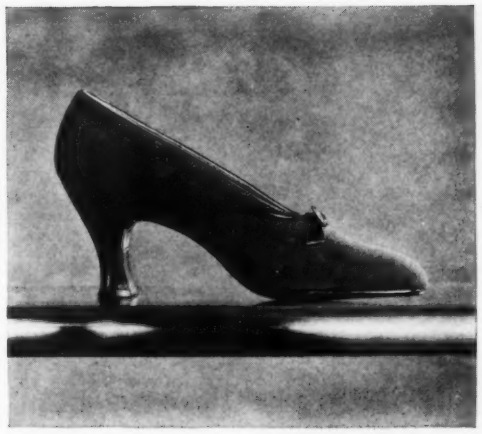
AUGUSTABERNARD combines two shades of chartreuse-green georgette crêpe in "529 bis," shown at the right above. It has a deep, gracefully draped collar, and the fulness is gathered in the front and at the wrists

Hoyningen-Huené, Paris

FOOTWEAR

•Plain leather and classic lines are still the smartest choices for daytime wear. For golf, Bunting's shoe of the shape that he calls "Norwegian" is unexcelled. This model, shown in the large photograph at the left, is made of brown grained calfskin and has a crêpe rubber sole and solid leather heel. It is hand-stitched and water-proofed inside. The silk-and-lisle stockings shown with it are from Au Grand Frédéric; golf-ball and stick from Tunner •Brown box calf with perforated trimming is used for the excellent town walking shoe shown in the photograph at the top of the page. It has a solid leather heel and a wide strap that laces over the instep, providing comfortable support to the foot without detracting from the smart appearance of the shoe; from Bunting •The shape of the shoe shown at the lower left is the spectator sports type, but the brown antelope of which it is made makes it suitable for town wear; from Grégoire •The classic sports shoe below—perfect in cut and supple of leather—is of tan box calf with stitching and a leather heel; from Bunting

FOR DAYTIME



FOR AFTERNOON

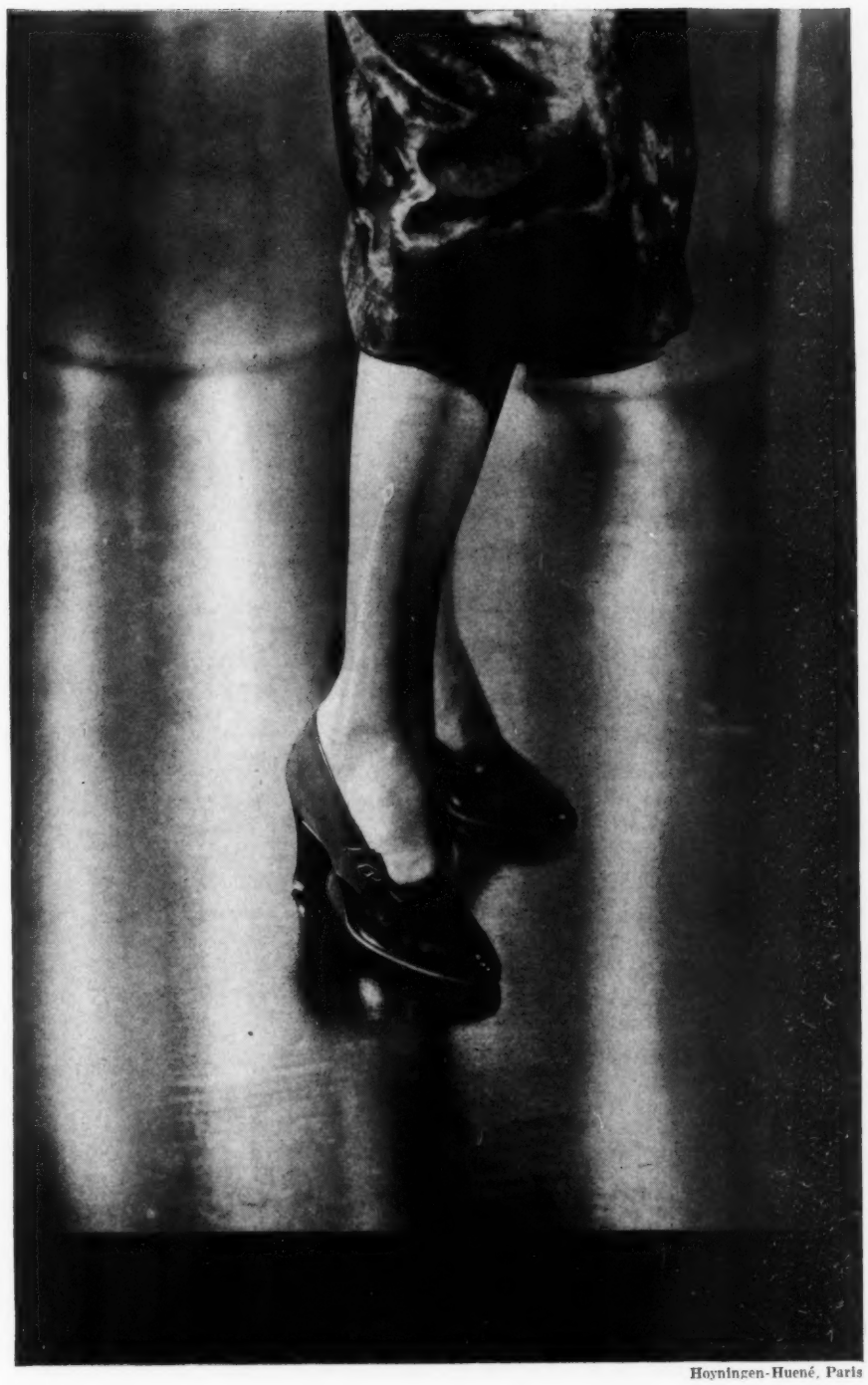
FROM PARIS

•Paris combines leathers in the shoes for afternoon wear. A very smart combination, shown in the large photograph at the right, is antelope and patent leather, and the pump shape is particularly good. In this model, the black antelope extends in a tab over the black patent leather vamp at the side, where it is held by a buckle, continuing to form a decoration around the instep; from Hellstern

•Black lizard covers the heel of the one-strap black antelope shoe shown in the photograph at the upper left, and black lizard is used also in narrow curving lines for trimming that concentrates its interest in one side; from Beccaria

•The daytime pump of brown antelope shown at the upper right has a brown patent leather heel and narrow curved patent leather bands that cross at the instep in front, where they are held by a chic silver buckle; from Hellstern

•The brown kid pump shown in the photograph below is trimmed with curving brown patent leather bands, used in the restrained manner that is characteristic of the smartest shoes for afternoon wear, this season; from Marouf

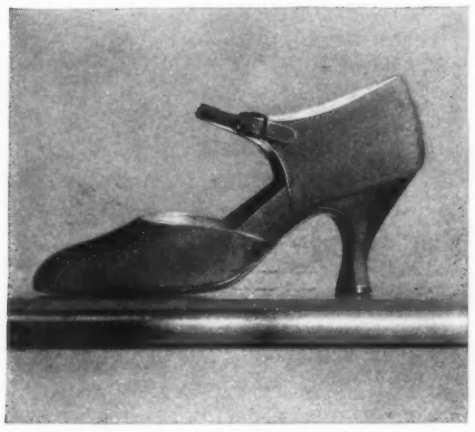


Hoyningen-Huené, Paris

Hoyningen-Huené, Paris

• Particularly lovely are the new **Paris** shoes to wear with the long-skirted evening mode. The simple lines of the buckled pump are especially graceful under a flowing length of silk or chiffon, and an effective example is shown in the large photograph at the left. These pumps are of plain beige satin with Louis XV. heels and rather large buckles combining beige enamel and rhinestones; from Hellstern. Sandals, also, may be very charming for evening wear.
• The dark red crêpe de Chine evening sandal shown in the photograph at the top of the page is trimmed with graceful stitched lines of gold-and-silver kid applied in an unusual design. The tiny gold button that fastens it is in the shape of a rose; from Bunting.
• The photograph at the lower left shows a pump made of blue crêpe de Chine, with a gold leather heel, delicate scalloped gold borders, and a gold strap fastened with a miniature gold rose button; from Bunting.
• The slipper shown in the photograph just below is a classic one-strap model of brown crêpe de Chine piped with a tiny line of gold kid and fastened by a gold metal buckle. The strips applied at the sides are new and very graceful. This type of slipper is preferred by many for dancing, as the strap holds it firmly in place. The colour, too, is excellent with a variety of the new shades in evening dresses; from Bunting

for
evening



where the brains begin

BY GRACE HENDRICK PATTERSON

FROM the time school or college is over and life in The Great Social World begins, the average woman allows her mind to go to seed. When I was a débutante (and I suppose it is the same to-day), it was essential, in order to have a good time, to cover whatever mentality one had with a tight coat of wax. If one iconoclastic thought was allowed to seep through, it was greeted with a chill silence. So we bandaged our eyes and closed our ears and made ourselves conform to the prevailing type that surrounded us.

Probably, this is a natural reaction from the exigencies of study, and perhaps it is psychologically necessary when the whole attention is directed towards absorbing the art of human relations. The danger-line lies after the lovely creature has married and done her bit, procreatively speaking. Then, for the first time, she must make herself felt as a personality in the community. The grand old mail-shirt of being a type must be discarded, and many sores are rubbed in the pulling off of that which has been such a doughty protection during the successive eras of coming out, getting married, and being first an expectant, then a young mother. The recent wearer is apt to feel a little bare and unprotected.

It is curious that at this particular moment, when, if she is a non-professional woman, she is looking about for some form of original self-expression, she does not bother to acquire a simple trick that men have used since Big Business was in swaddling clothes. This is the habit of concentrating on whatever situation is at hand and either working out a solution or, when the allotted time is up, thrusting any thought connected with the problem aside so that the mind will be clear for a fresh attack the next day. This is a system that trains the mind as surely as exercise trains the body. But a woman is liable to allow her mental processes to overlap. If a difficult knot has to be untangled, she may mull over it inconsequentially for days and, finally, allow the situation to unravel as it will, to the satisfaction of no one—not even of herself. Often at a dinner-table, her eye films with the distrait look that is an electric chair to conversational effort. This unproductive vagueness dims her charm as much as soiled finger-nails.

It is a form of sloppy egotism which she would not for a moment permit herself in the care of her body or in the attention she gives her face. She follows the magazines carefully in their advertisements of vibrators guaranteed to jiggle off any number of extra pounds and of cosmetics whose application is claimed to produce a skin soft as angora. She devotes herself to sensible, unsavoury diets and exercises that promise to keep her limber right through the eighties. She learns all that she needs to know of the physical care of her body and attention to her face as she once learned her alphabet. And, since research into these matters has been conducted with all the thoroughness native to a mechanical age, and the results are put on the market at a price reasonable enough to suit any income, there is no excuse for her not being able to pass through the neck of a bottle without a blemish.

But what a paradox it is to cleanse the pores, eliminate all excess weight—and retain a mind feathery with the cobwebs of stale thoughts! No great lady of any age or social stratum has not been able, when it was necessary, to clear the mental decks for action.

An Irishman once said, when talking of George Sand, that the best education a woman could obtain was from her lovers. Not only is this theory practically and vigorously denied by the modern education which is available to every one, regardless of sex, but, in itself, it would never be caviar to the general. It contains an essence, however, which can be utilized by any Anglo-Saxon lady, and that is the ability to absorb wisdom or characteristics from another person. The snag in the execution is that it entails a complete elimination of self from the mind. A sponge must be dry to soften and expand with water.

Society, to-day, seems to be a mixed grill composed of those who are amusing and those who wish to be amused. Beauty, brains, and blood are the seasonings every hawk-eyed hostess seeks, to add spice to her background—and the most pungent of these are brains. A little repartee, a nimble wit—and one can not remember whether the beauty of the woman was in the flesh or in the flash. It was there nevertheless.

As the years whirl by, all the plastic surgeons put together can not prevent a certain sagging and withering of the flesh, a fading and blurring of colouring. Whatever permanent beauty exists in the face, beyond that of bone structure, will come from the expression back of the eyes and the indicative lines around the mouth. But cruel as it may seem, this underlying beauty, which is really the expression of a lively vitality, is not one that can be acquired by a series of treatments from any beauty specialist, however skilful. Added to this is the dreary fact that concentration is a habit that turns rank with neglect and thrives only on mental calisthenics begun early in maturity and practised courageously every day.

So, unless one is content to face the later, leaner years with an insipid stare and pursed lips, one should emulate the squirrel by polishing up the brain pan and storing away a good collection of nuts for winter cracking.

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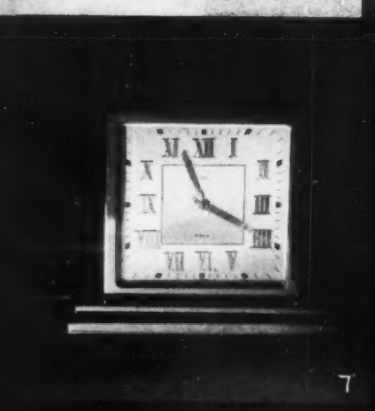
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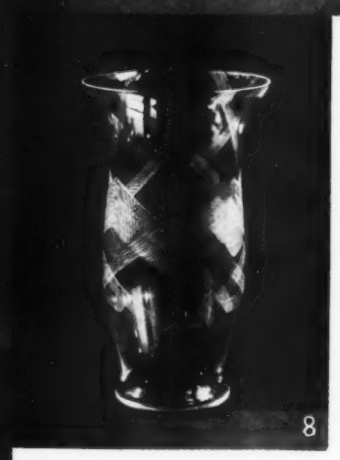
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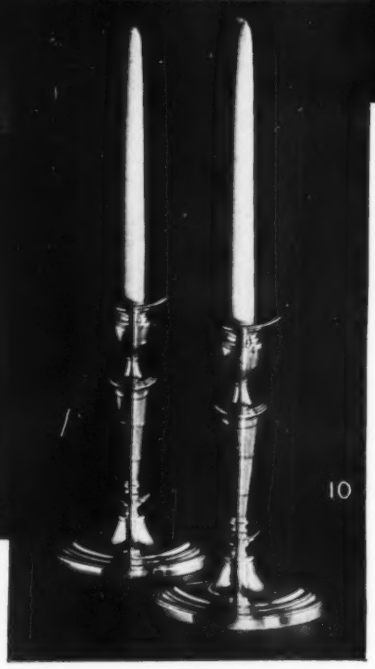
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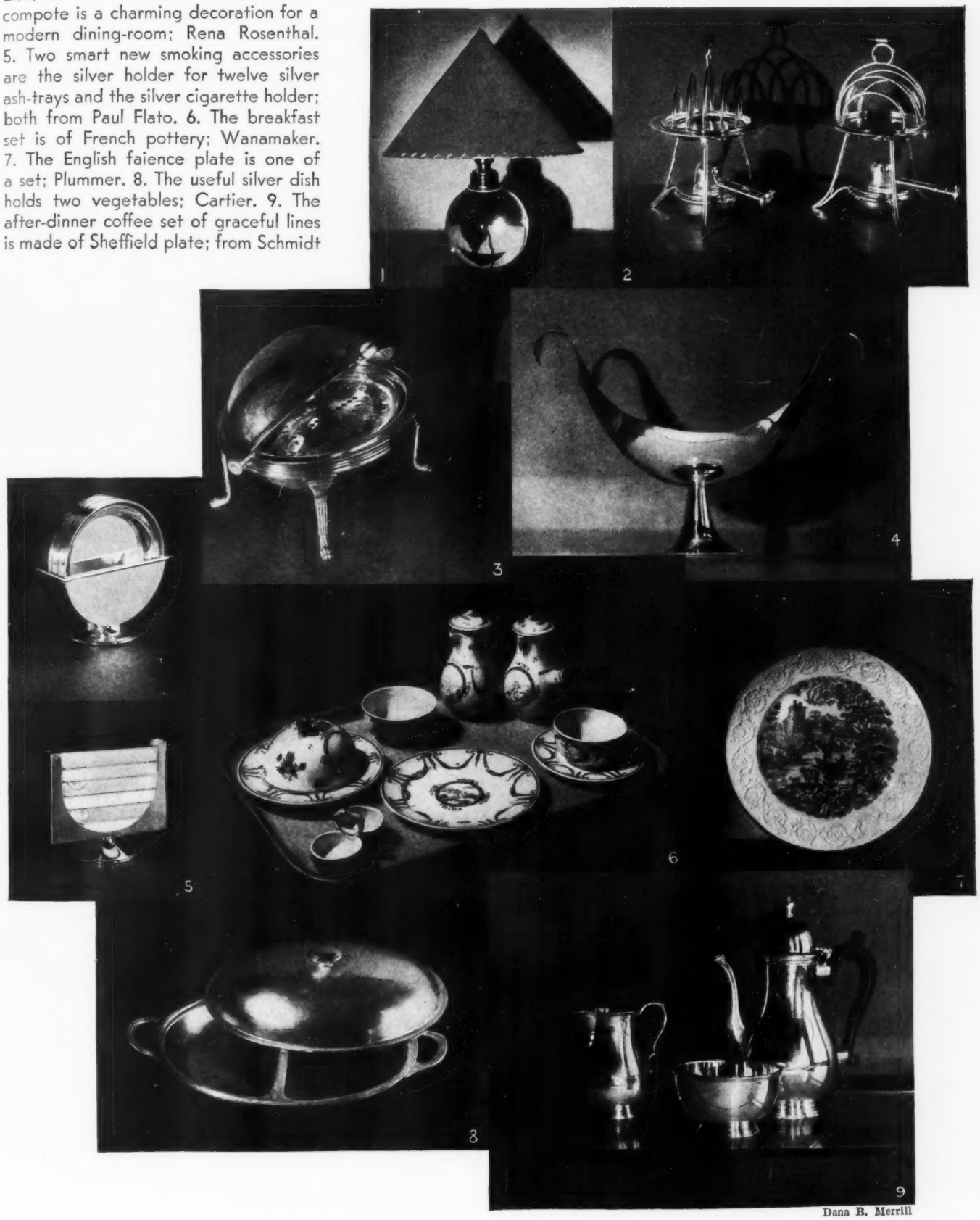
1. The wooden cigarette box has a bridge score on a brass plaque; Wanamaker. 2. The silver box reminiscent of an old chest is for cigarettes or tea; Cartier. 3. Unusual in shape is the green glass decanter; Plummer. 4. An old wooden tea-caddy is converted into this cigarette box; M. M. Importing Company. 5. This German silver dish has smart modern lines; Rena Rosenthal. 6. Useful and new are the silver coffee and hot milk set on a stand; M. M. Importing Company. 7. The polished steel clock has silver hands; Cartier. 8. The slender vase is of etched crystal; Rena Rosenthal. 9. The green pottery jar holds cigarettes or candy; Potter's Shop. 10. The Sheffield plate candlesticks are two in a set of four; from Schmidt

WEDDING PRESENTS

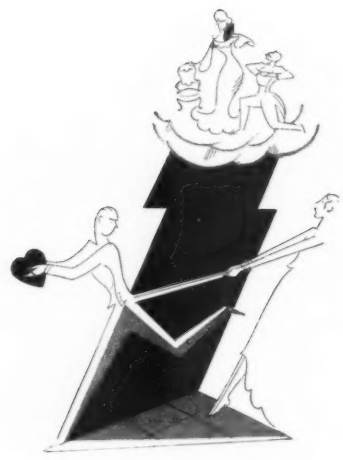
1. A pointed parchment shade tops this modern crystal lamp; Eugene Schoen. 2. The two Asprey toast racks have alcohol burners; M. M. Importing Company. 3. Very useful is the Gladstone breakfast dish; Schmidt. 4. The hammered silver compote is a charming decoration for a modern dining-room; Rena Rosenthal. 5. Two smart new smoking accessories are the silver holder for twelve silver ash-trays and the silver cigarette holder; both from Paul Flato. 6. The breakfast set is of French pottery; Wanamaker. 7. The English faience plate is one of a set; Plummer. 8. The useful silver dish holds two vegetables; Cartier. 9. The after-dinner coffee set of graceful lines is made of Sheffield plate; from Schmidt



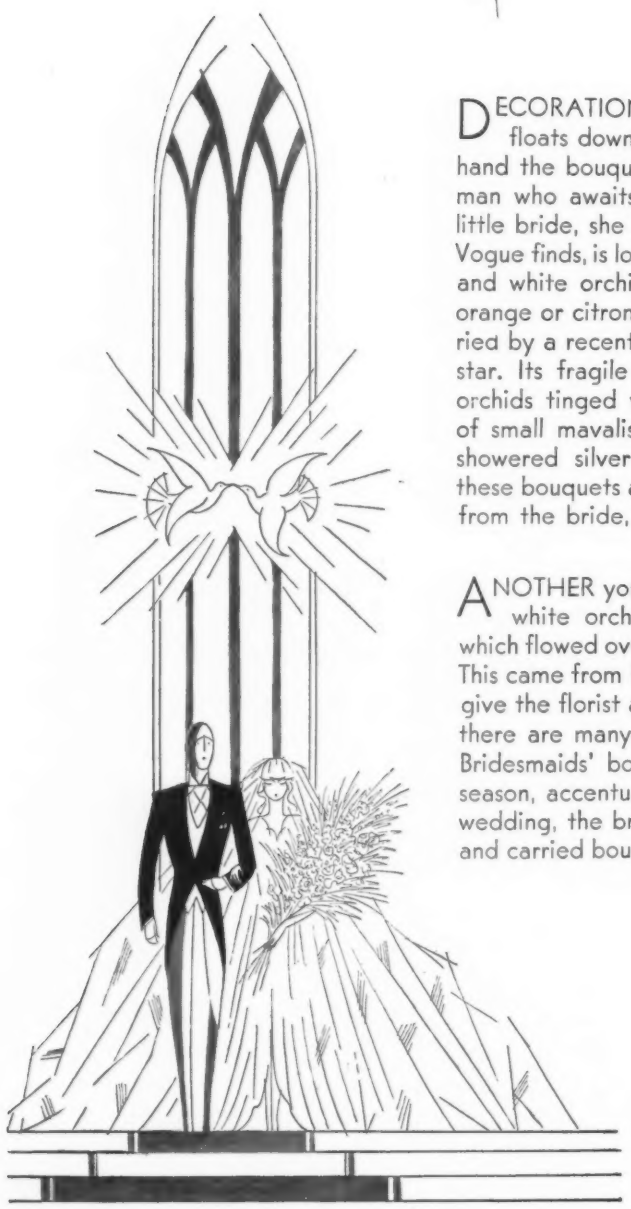
Dana B. Merrill

DISCOVERIES IN CHIC

For The Bride



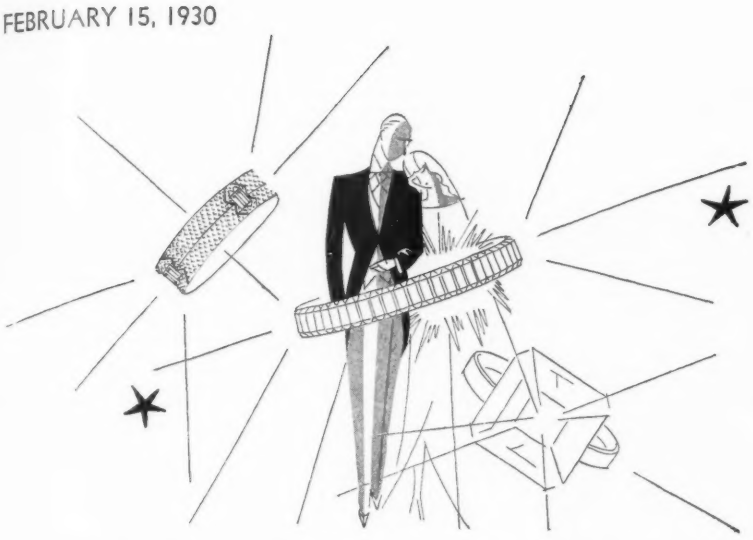
THE Bridal Tradition. The methods and manners of courtship and marriage have changed profoundly (or, if you prefer, alarmingly) since grandmother's day, but the wedding ceremony itself, the bridal traditions, vary little through the years. Although a wedding of 1930 may present a different aspect to the eyes of fashion its procedure and often its smallest details would be familiar to the bride's grandmother. The modern bride may even duplicate the decorations of her wedding or wear her lace veil. In no other social function is procedure more fixed.

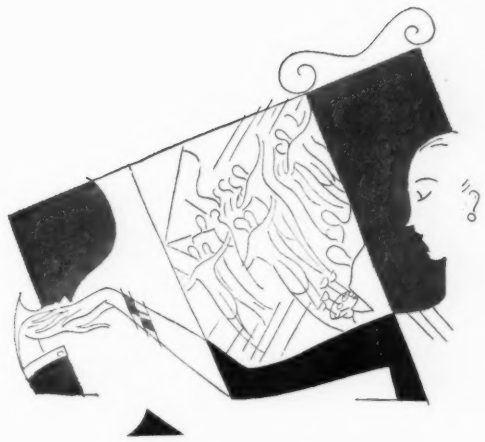


DECORATIONS and Bouquets. As the blushing bride floats down the aisle, she carries in her trembling hand the bouquet sent to her by the nervous gentleman who awaits her in the chancel. If she is a wise little bride, she has ordered the bouquet herself. This, Vogue finds, is loveliest when made of lilies-of-the-valley and white orchids, or lilies-of-the-valley and fragrant orange or citron blossoms. One exquisite bouquet carried by a recent bride was shaped like a great shining star. Its fragile heart was made of enormous white orchids tinged with gold, and its points were sprays of small mavalis orchids. The bouquet was tied with showered silver ribbon. Wadley and Smythe make these bouquets and others tied with real lace borrowed from the bride, sometimes like the lace on her gown.

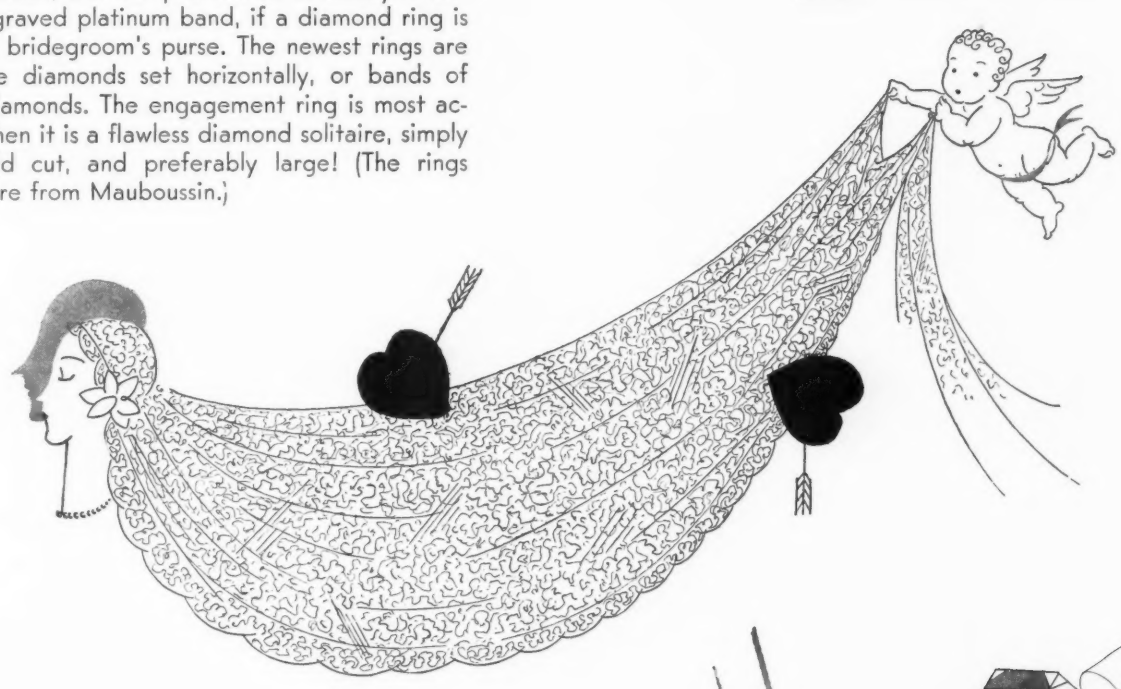
ANOTHER youthful bride carried a fragrant sheaf of white orchids, tiny ferns, and lilies-of-the-valley which flowed over her arm down to the hem of her skirt. This came from Kottmiller. Vogue cautions the bride to give the florist a sample of the satin from her dress, as there are many different tones of white satin ribbon. Bridesmaids' bouquets, combining the flowers of the season, accentuate the colours of their gowns. At one wedding, the bridesmaids wore absinthe-green chiffon and carried bouquets of fern and yellow-green orchids.

AT another wedding, the bridesmaids carried tiny chiffon muffs covered with velvety pansies and banded with mignonne roses. Church decoration is best when it is not too elaborate and when the flowers strike the same colour note as that of the bridal party. Lilies on the altar are as inevitable as the pallor on the face of the groom. At one spring wedding, the church was decorated with huge sheaves and sprays of yellow forsythia, and the bridesmaids were clad in yellow net. Another springtime bride chose small apple-trees bursting with snowy blossoms.

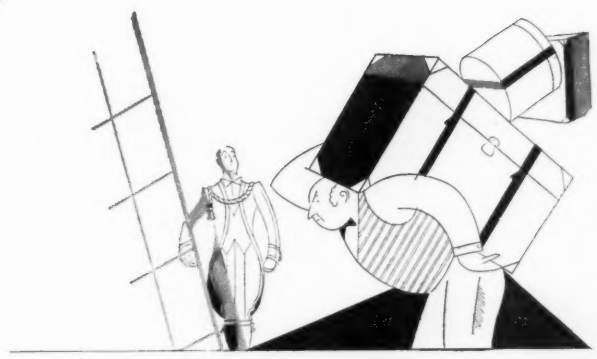




"WITH This Ring I Thee Wed." The wide, thick, gold wedding band that grandmother wore is as extinct as the dodo. The bride of to-day may choose a slim gold circlet, but her preference is usually a fine plain or engraved platinum band, if a diamond ring is beyond the bridegroom's purse. The newest rings are of baguette diamonds set horizontally, or bands of clustered diamonds. The engagement ring is most acceptable when it is a flawless diamond solitaire, simply set, emerald cut, and preferably large! (The rings illustrated are from Mauboussin.)



LACE and the Bride. Lace is surely the queen of fabrics, and although it has suffered, in this democratic age, the partial eclipse of other royalties, it is nowhere more appropriate than on the bride. A bride who is fortunate enough to have inherited an heirloom of a beautiful lace veil will surely wear it, but, unless it really is an exquisite piece, a net veil is usually more becoming. In any case, the arrangement of even a rare old veil should avoid the Mother Hubbard expression that the falling folds of the lace cap inevitably give. The Devonshire Lace Shop will mend these heirlooms in a masterly fashion, or here the bride may purchase a lace veil of great beauty or a panel of Alençon, Brussels appliqué. Honeton appliqué, or rose point, the usual bridal lace, to incorporate into the train or cap of her net veil. Vogue suggests that the bride study carefully the effect of her veil in relation to her height before she determines on its length, as a very long veil on a very short bride, or a very short veil on a very tall bride, gives an unbalanced and unsymmetrical effect that is most unfortunate at this time of times.



THE Reception. At a too elaborate wedding, a guest was overheard to remark that he could scarcely distinguish the bride from the wedding-cake! A chic bride who has carefully perused Vogue will never allow this confusion to arise in the mind of even her cheeriest guest. However, the wedding-cake may be very large and elaborate, if the wedding is an enormous one, but, in this case, there is usually another smaller cake placed on the bride's table. What to do with a hundred pounds of wedding-cake presents (Continued on page 114)

THESE SPECIAL DESIGNS HAVE A FUTURE

FROCK No. S3407—(Right) A basque-like effect is given this silk crêpe dress by the pinched-in bodice, which joins the skirt in a shaped line. An inserted vest affords contrast, and there is a bolero in the back. Designed for sizes 34 to 42

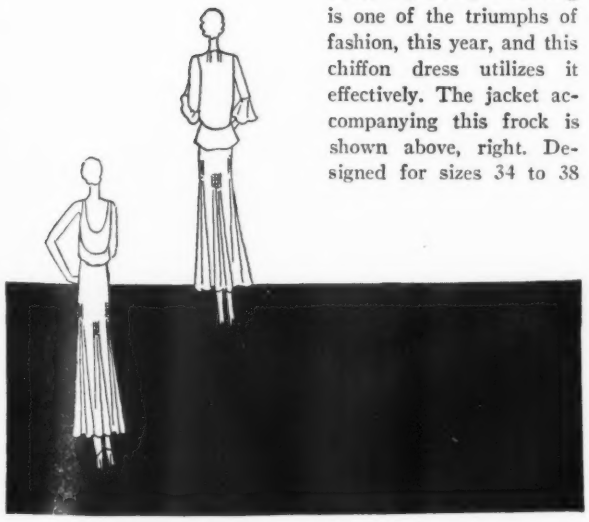
ENSEMBLE No. S3406 (Extreme left) The jacket costume is a wise investment in chic. This version has a one-piece frock and a sleeveless jacket. The skirt section joins the bodice below the hip-line. Designed for sizes 34 to 40

ENSEMBLE No. S3406 (Left) The dress of this charming jacket ensemble follows the mode of the natural waist-line, and applied bands simulate a bolero. The square neck-line is trimmed with tabs. Designed for sizes 34 to 40

FROCK No. S3410—(Above) An attractive Sunday night or bridge frock is this chiffon model with a lace vest and shirred panels falling to an even hemline. The below-the-elbow length sleeves are chic. Designed for sizes 34 to 40

AN EVENING ENSEMBLE AND A DAY COAT

DESIGNS FOR PRACTICAL DRESSMAKING



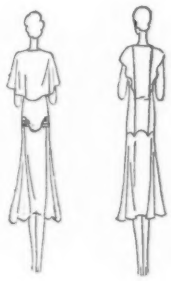
EVENING ENSEMBLE NO. S3409—(Above) Shirring is one of the triumphs of fashion, this year, and this chiffon dress utilizes it effectively. The jacket accompanying this frock is shown above, right. Designed for sizes 34 to 38

EVENING ENSEMBLE NO. S3409—(Above) Not only the brevity of this chiffon jacket, but its flaring peplum and three-quarters length sleeves date it spring 1930. The dress features the youthful even hem-line. Designed for sizes 34 to 38

COAT NO. S3408—(Right) For town wear, this broadcloth coat with its postilion cape sleeves and semifitted silhouette is the epitome of chic and good taste. Its fur collar forms a becoming frame for the face. Designed for sizes 34 to 42

AFTERNOON FROCKS FOR THE NEW SEASON

FROCK No. 5188—Semi-sheer crêpe is a very smart fabric for this graceful one-piece dress, which is sleeveless. The deep cape collar may be omitted, and the back décolletage may be high or low. Clustered shirrings mark the waist and trim the gored skirt. Designed for sizes 14 to 20



FROCK No. 5186—Shaped bretelles are an effective detail of this frock of printed crêpe. The circular skirt section joins the princesse upper section in a scalloped line. The sleeves may be omitted for country wear or informal wear at home. Designed for sizes 34 to 40

FROCK No. 5177—(Above, middle) Silk crêpe fashions this two-piece frock with a tuck-in blouse or an overblouse. The fichu collar is a graceful feature, and the four-gored skirt set on a yoke is very smart. A belt marks the normal waist-line. Designed for sizes 34 to 42

FROCK No. 5187—(Right) No fabric is smarter than flat crêpe, at present, and it is used to fashion this attractive frock with circular side sections in the skirt. The top has a bolero effect in one with a scarf, and pin tucks mark the normal waist. Designed for sizes 34 to 40

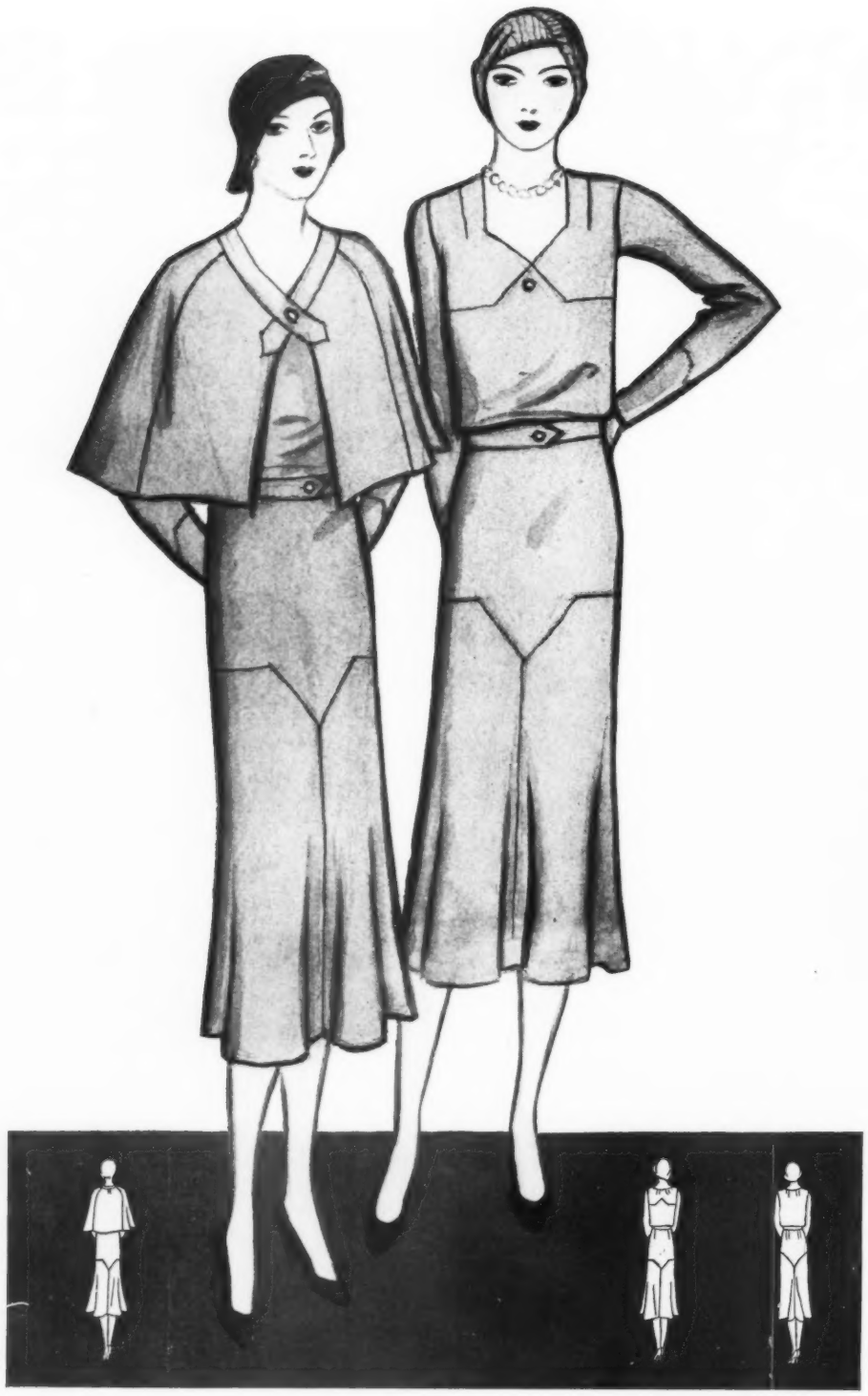
DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5180—(Right) Chiffon is the graceful fabric of this soft frock with a cape collar tied in front. The skirt has circular side sections with added flare at the centre front and centre back, and the frock may be made with sleeves, if preferred. Designed for sizes 14 to 20

DINNER-FROCK No. 5182 (Extreme right) Lace combines charmingly with flat crêpe in this smart frock. A six-gored skirt section with a scalloped hem joins the princesse upper section in a shaped line, and there are tucks at the centre front. Designed for sizes 34 to 40

INTEREST AT THE TOP AND FULNESS AT THE BOTTOM IS THE RULE FOR EVENING

DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 5175—The separate postilion cape has returned to life again and is proving a charming substitute for a fur piece or jacket, on spring days. This light-weight woollen dress with a normal waist-line shows how effective such a cape may be. Designed for sizes 34 to 40

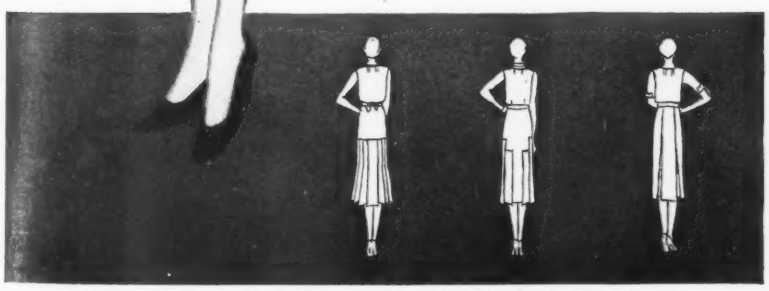
FROCK No. 5175—When the cape is unbuttoned and removed this light-weight woollen dress reveals a cleverly cut neck-line and simulated yoke. A narrow belt buttons trimly, and a four-gored skirt joins the bodice section in a shaped line. Designed for sizes 34 to 40

FROCK No. 5176—When a dress possesses no jacket, this spring, it frequently creates the illusion of one, as does this crêpe faille model with revers and a peplum effect suggesting a jacket front. Fitted undersleeves lengthen the shaped set-in sleeves. Designed for sizes 34 to 42

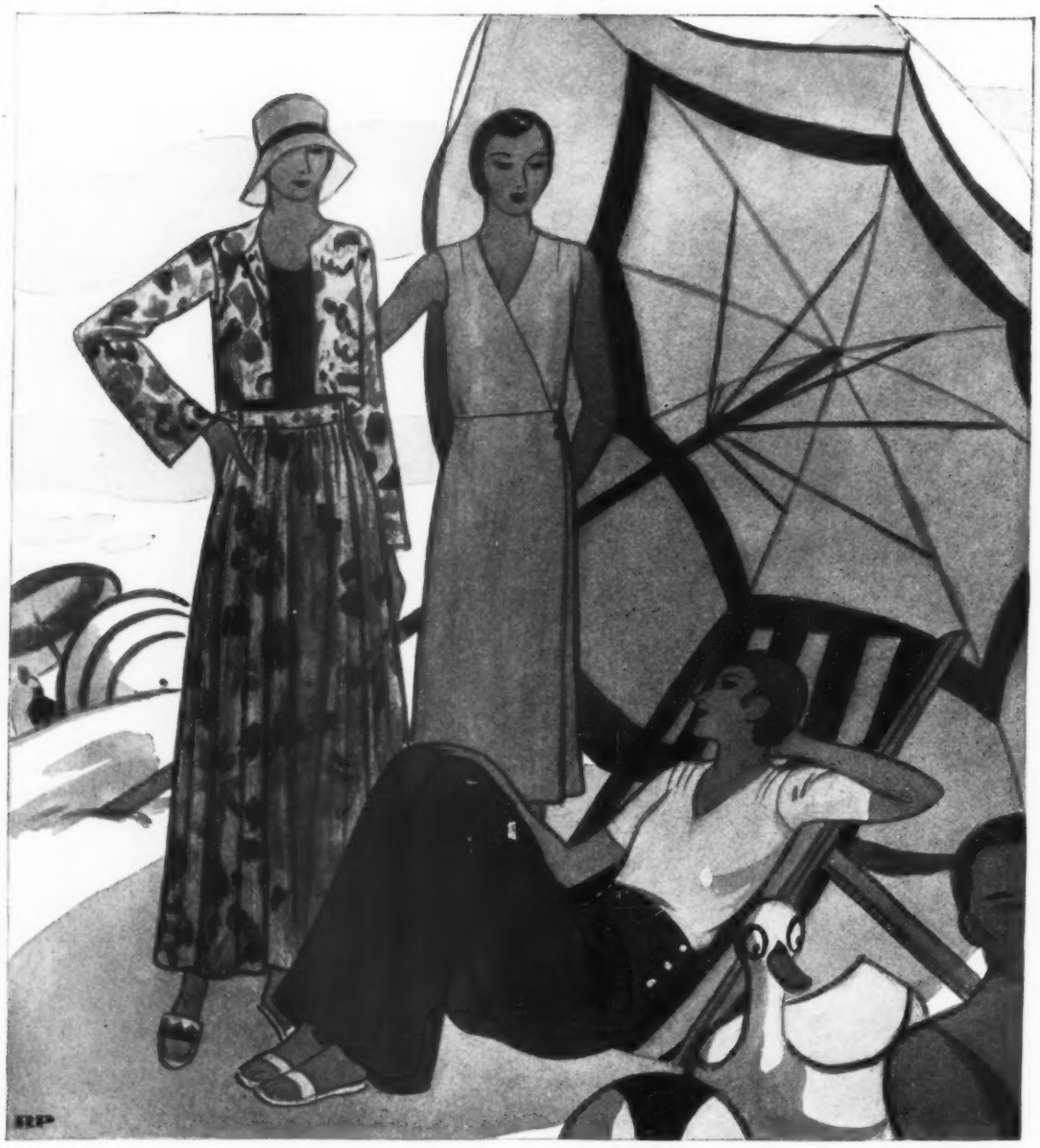
NEW INTERPRETATIONS OF THE CURRENT MODE

FROCK No. 5181—(Left) Knotted ends, five of them, are a convincing evidence that the feminine urge for bows is not diminishing. A half-belt is another virtue of the blouse of this two-piece dress of flat crêpe, the skirt of which has a yoke top. Designed for sizes 14 to 20

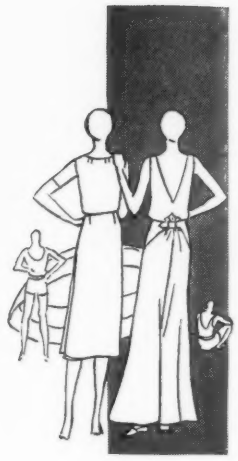
FROCK No. 5189—(Right) A conservative example of the current mode is this silk crêpe dress with a youthful collar, a belt that may be adjusted as desired, and box pleats that merge into pockets. Long or very short sleeves are optional. Designed for sizes 34 to 42



FROCK No. 5179—(Above) A frock that encourages a slim, youthful appearance is this one of flat crêpe, which has a normal waist-line and a long skirt with inverted pleats. The scalloped trimming would be extremely effective of piqué or lingerie. Designed for sizes 14 to 20



DESIGNS FOR PRACTICAL DRESSMAKING



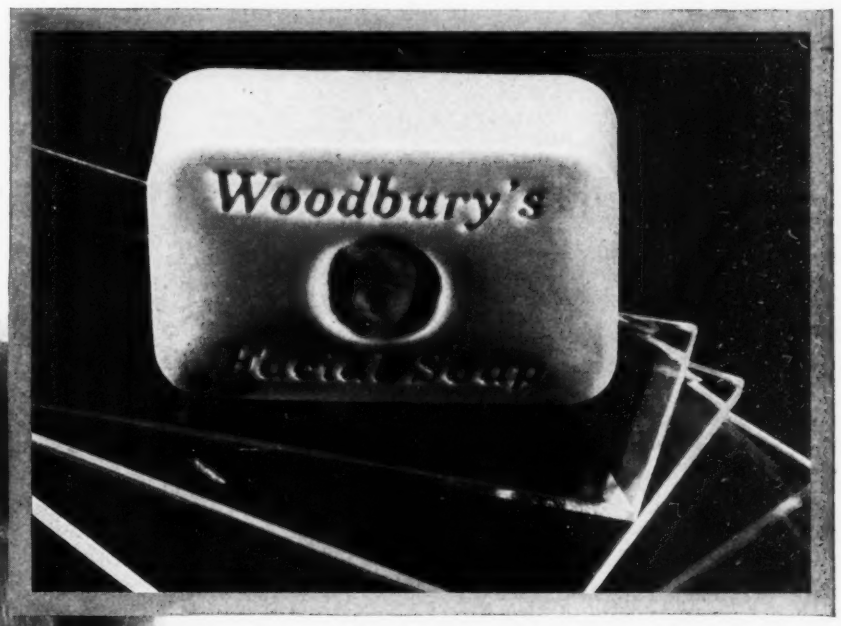
FOR SOUTHERN SANDS AND SUMMER BEACHES

Ensemble No. 5190—Printed shantung is used for the beach ensemble with a one-piece jersey swimming suit shown at the upper left. The shantung jacket is a collarless bolero with set-in sleeves, and the gored skirt to match is gathered to a belt and buttoned at one side. This costume is very much in the new picturesque mode for the beach—a part of resort and country life that is increasingly important in the smart world. Designed for sizes 14 to 20

Frock No. 5194—The one-piece frock of shantung shown in the middle of the sketch above has the extreme simplicity that is the smartest detail of beach fashions. The blouse section has a surplice front and may have long or short sleeves, and the wrapped skirt section is trimmed with buttons. A frock of this type, smart for tennis and other active sports and washable, is only slightly longer than the frocks of last season. Designed for sizes 34 to 42

Blouse No. 5191 Trousers 5193—That nonchalant, somewhat masculine look that has been so chic on the sands at the Lido is appearing on the beaches in this country in costumes like the one combining a jersey blouse and linen trousers, shown at the right in the sketch above. The tuck-in blouse may have short sleeves or no sleeves at all, and the widely flared trousers are made with a shaped yoke and an adjustable strap at the back. Designed for sizes 14 to 20

In This Soap . . *the Secret that keeps* Face Pores Unseen



You can feel it shrinking the pores . . Cleansing deeply . . the very first time you use it!

Keep your skin lovely and smooth — the skin he loves to touch — by keeping the pores fine!

BIG PORES, coarse texture — they are almost never seen in a very young skin. Definitely, unmistakably, mercilessly, they say of a woman—"middle age!"

Keep the pores of your skin small and fine! Small, clean, active pores mean lovely skin texture—freedom from blackheads and blemishes.

Even if your pores are becoming enlarged —you can overcome this condition. Every day your skin is changing; old skin dies and new skin takes its place. This is your opportunity! With the right care you can arrest this coarsening process and make the new skin, as it forms, smooth—clear—fine-textured.

A skin specialist has created the soap that will help you to do this—Woodbury's Facial Soap, which was formulated after a lifetime of study of the skin and its needs. Woodbury's gives you lovely skin texture because it actually *shrinks the pores*. The first time you use Woodbury's you will feel its astringent action on your skin. You will feel how much finer and smoother it is than ordinary soaps—how much more deeply it cleanses.

THERE ARE THREE PLACES where your face pores are apt to be most conspicuous—on the forehead, nose and chin. Use Woodbury's Facial Soap to keep the pores small, clean and active—the only way to have lovely skin texture.

Begin using Woodbury's today! See how it shrinks the pores—makes your skin finer, lovelier in texture!

Around each cake you will find the booklet of Woodbury treatments—the most famous skin treatments in the world—which have helped literally millions of women to free their skin from blackheads, blemishes, and other common skin troubles. To meet a skin specialist's exacting requirements for a facial soap, Woodbury's is very finely milled. This also makes it last much longer than soaps for general toilet use. Get Woodbury's today and let it help you, too, to have "A Skin You Love to Touch"!

WOODBURY'S *is 25 cents a cake at any drug-store or toilet-goods counter. It also comes in convenient 3-cake boxes.*

Send for the large-size trial set

The Andrew Jergens Co., 1403 Alfred Street, Cincinnati, Ohio

For the enclosed 10¢—send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, "*A Skin You Love to Touch*," and instructions for the new complete Woodbury "Facial." *In Canada*, The Andrew Jergens Co., Ltd., 1403 Sherbrooke St., Perth, Ont.

Name_____

Street_____

City_____ State_____

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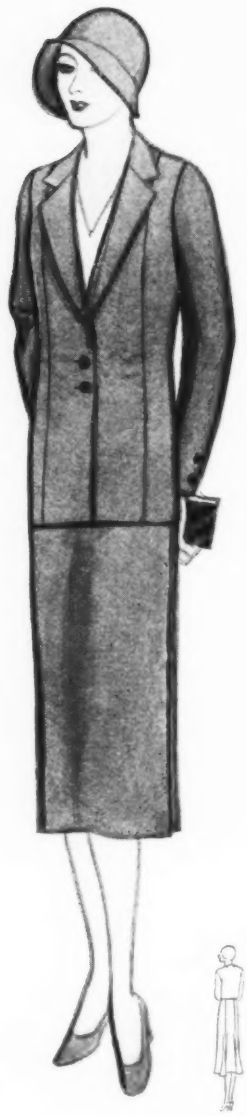
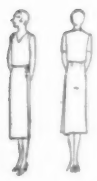
WOOLLEN VERSIONS OF THE MODE FOR SPRING

DESIGNS FOR PRACTICAL DRESSMAKING



COAT No. 5184—This full-length coat of woollen basket-weave has a straight collar and straight set-in sleeves and may or may not have a belt at the normal waist. Its simple lines make it very wearable. Designed for sizes 34 to 44

CAPE No. 5183 SUIT No. 5178 (Above, right) Tweed is the smart fabric of this suit and gored cape, which may have a collar of cloth or of fur. The tailored suit is shown at the right. Cape designed for sizes small, medium, and large



SUIT No. 5178—(Right) This version of the suit, shown in tweed with the cape above, is of cheviot. The fitted coat has a notched collar and set-in sleeves, and the skirt is a simple wrapped model. Designed for sizes 34 to 44

ENSEMBLE No. 5185—A coat and skirt of cashmere broadcloth and a silk crêpe blouse combine in this three-piece ensemble. The jacket has a peplum, and the sleeveless tuck-in blouse features hemstitching. Designed for sizes 14 to 20

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 141

POSED BY ALICE LORRAINE

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

The DOBBS SUZETTE *is charmingly hand-needled in lightest weight felt — exquisitely smart for sunny days in the Southlands! In a wealth of soft colorings and a complement of headsizes!*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

"The Longer You Wear Them—"

The better you like them . . . .

We might be talking of the new length skirts—but we're not. We're telling you what smartly groomed women say of Bijou Hosiery—

"The longer you wear them, the better you like them."

The sheer loveliness that remains undimmed wear after wear—the unique decoratively stitched hem—the authoritative fashion colors by Grison of Paris, all make Bijou a stocking distinctly worth wearing.

In crystal clear chiffon and rich service weight. Priced in the two dollar class.

Bijou

"The Jewel of Hosiery"

Blue Line Hosiery Mills, Inc. 267 Fifth Avenue

New York Office and Salesroom Mills—Denver, Pa.

Dana B. Merrill

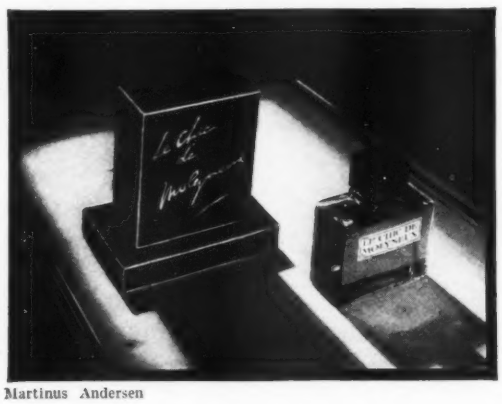
ON HER DRESSING-TABLE

WITH the array of pots and jars of facial preparations that are offered today, the woman in search of beauty often finds herself dismayed. To her, as to many another, the newest Yardley preparation will be a delight, for it is a complexion cream that cleanses the skin, softens it, and forms a light foundation for powder. Worthy of the cream is the container, a pot of ivory-like composition. The design is a simplified replica of a jar in the British Museum, taken from the tomb of Queen Shub-ad in Egypt and estimated to be at least five thousand years old. Even as the cream is a valuable asset to an English complexion, so is the jar a charming adjunct to the dressing-table. This product may be obtained from department shops throughout the country.

The Queen of the Belgians has granted Monsieur Molyneux the right to reproduce three handsome sets of the toilet preparations that he designed especially for her. They are encased in locked chests of grey morocco leather, lined with white suède. One contains a large flask of extract, the second, two large flasks of extract in two fragrances, and the third, two medium-sized bottles of extract, two of toilet-water, two boxes of face powder, a compact, and a lipstick, in any of the excellent Molyneux odours. These sets are made only to individual order and may bear, on the cover, the name, crest, or monogram of the fair owner. While they are, of course, expensive, a fond and generous relative could find no handsomer gift to give a newly engaged member of the family. Saks-Fifth Avenue will take such an order.

While almost every one knows the necessity of a hand lotion during the frosty months, not every one realizes the importance of a hand cream to be used at night. Helena Rubinstein has created and perfected a cream with a very rich base containing almond oils, and, if it is worked into the skin of the hands each night, one may awaken confident of paler, softer hands.

Many discriminating women find that cream rouge gives a more natural, more permanent blush to the cheeks than the powder type. Frances Denney offers, through the department shops of the country, a superior cream rouge in three shades, light, medium, and dark. It is contained in a smart modern compact case in green and silver and is a companion piece to the powder case of the same design, forming what Miss Denney calls, "silver steps to loveliness." The rouge is excellent for the lips, as well as the cheeks.



Martinus Andersen

"Le Chic de Molyneux," boxed in the modern manner, is a light sophisticated perfume, charmingly in accord with the new feminine fashions; from Altman

These FOUR STEPS *to loveliness*

SO many promises, so many claims, no wonder the average woman is at loss what beauty counsel to follow!

We hear of marvelous new creams which promise a beauty miracle overnight. We read of amazing new unguents which are going to revolutionize all beauty methods. We are led to try this bottle and that jar hoping against hope that it contains the magic potion.

The scientific truth of the whole matter is that no single preparation can perform each separate function of a sound beauty method.

There are four distinct steps that require four perfectly balanced preparations for the proper care of the normal skin . . . These steps are: *a*—cleansing; *b*—nourishing; *c*—bracing; *d*—finishing.

The famous Primrose House Method

Primrose House was founded by a little group of society women who had grown dissatisfied with haphazard beauty methods.

The Primrose House Preparations and the famous Primrose Method are the result of years of scientific study and of long experience with every type of skin . . . Each preparation is made to do one thing. Each is the perfect formula for its special work . . . And each formula is different. Look at the various preparations yourself. See them, feel them. They are entirely different because they are made to do different work.

With four balanced preparations used according to the Primrose House Method, which is easy to follow, any woman with an average skin can see great improvement in her complexion in a short time.

Give this method a fair trial

The four preparations applied in the four successive steps are all the average woman needs to have a lovely complexion. For special skin conditions we have worked out corrective formulae and special treatments which we will gladly outline at your request.

The Primrose House Method is so simple that any woman can easily follow it in her own home. Get in the habit of performing daily the four simple functions that every skin needs. It does not take any longer to do it right and your complexion will reward you for the proper care.

Write for this valuable book

In "Here Dwells Youth", Primrose House outlines for you its famous treatment method and lists its preparations for every type of skin. Send for your copy now. PRIMROSE HOUSE, 595 Fifth Avenue, New York.

Primrose House

"HERE DWELLS YOUTH"

LES PARFUMS DE MOLYNEUX

PRESENT
THEIR NEWEST PERFUME
LE CHIC DE MOLYNEUX

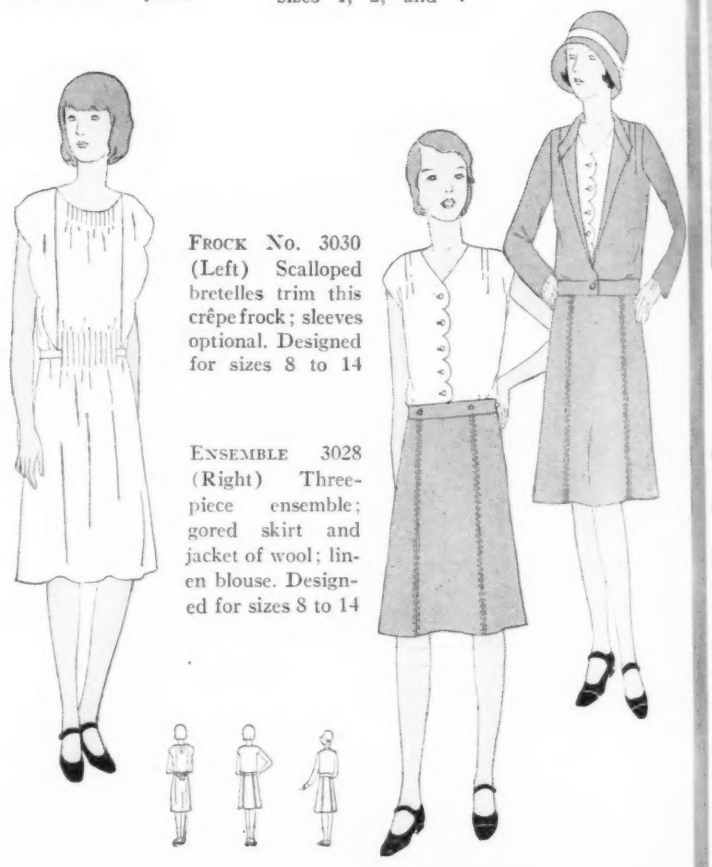
41 WEST 57TH STREET NEW YORK CITY

NEW DESIGNS WITH FINE TUCKS AND SCALLOPS

BED JACKET No. 5192—Revers with tie ends finish this challis bed jacket. Designed for sizes small, medium, and large

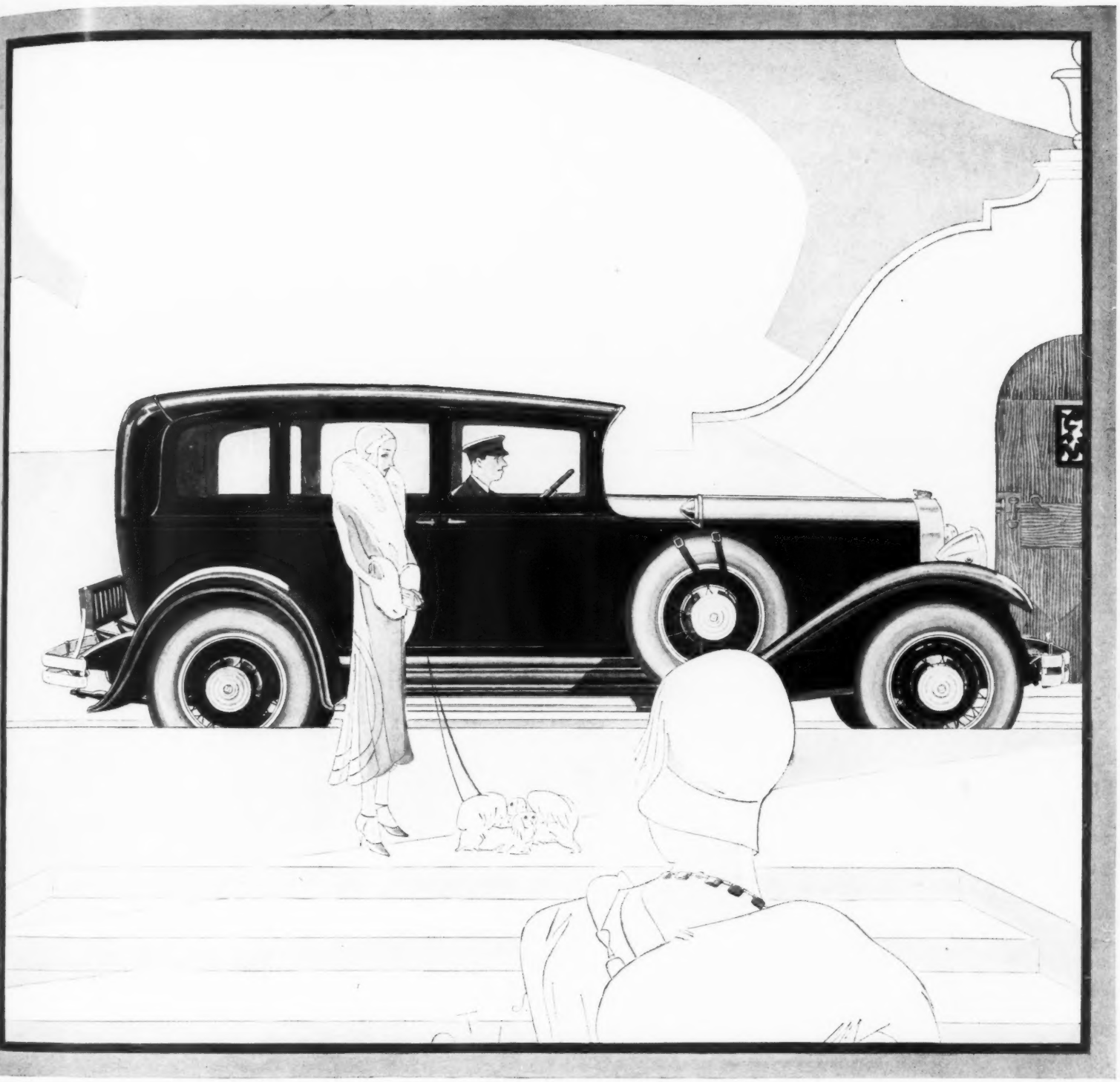
ENSEMBLE No. 3027 In this ensemble, the coat is of basket-weave, the frock of crêpe. Designed for sizes 2 to 10 years

FROCK No. 3029 (Above, right) This little frock with a yoke effect may have sleeves. Designed for sizes 1, 2, and 4



FROCK No. 3030 (Left) Scalloped bretelles trim this crêpe frock; sleeves optional. Designed for sizes 8 to 14

ENSEMBLE 3028 (Right) Three-piece ensemble; gored skirt and jacket of wool; linen blouse. Designed for sizes 8 to 14



Studebaker President Eight State Sedan, for five . . . six wire wheels and trunk standard equipment

These New Studebaker Eights Are Seasoned Eights! Studebaker, Builder of Champions, now enters its third year of eight-cylinder manufacture with three new Eights. New to the very moment in style and major refinements — yet seasoned in service and success. Behind them is a background of experience and performance accomplishment which has won for Studebaker the greatest of world and international records and more American stock car records than all other makes of cars combined. Now, picking a car of champion performance, authentic style and appropriate price is a simple matter of choosing which of Studebaker's three great Straight Eights best suit your needs. Prices range from $1195 to $2495 at the factory.

STUDEBAKER

Builder of Champions

A Sensational Creation

CATALINA'S SUPER-PARYMAR

TRADE MARK REGISTERED

A miraculous manipulation of a woven body into soft form-fitting drapes . . . the utmost in style and comfort . . . alluring and enhancing . . . an exclusive Catalina conception . . . in glorious tailleured silhouettes . . . sport motifs and dress styles.

At your favorite shop now.

Catalina Registered

CALIFORNIA SPORTS HATS

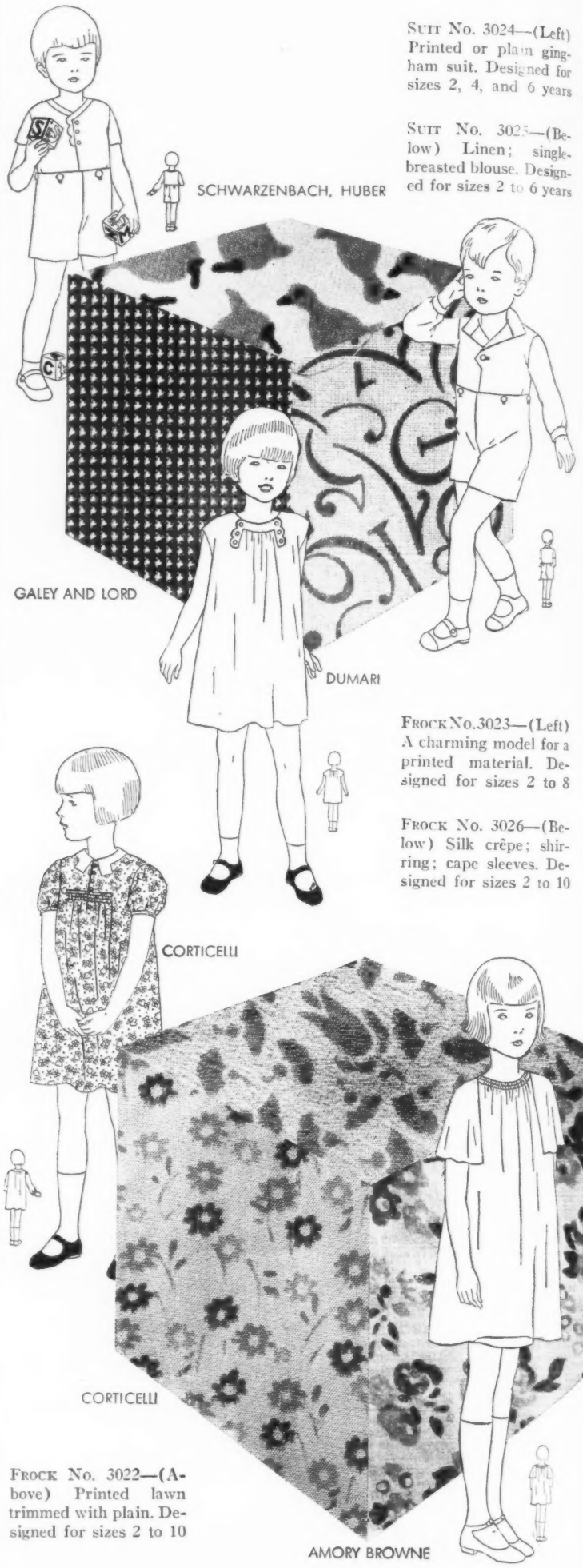
Created in California by

CATALINA HATS, INC.

1061 MARKET STREET • SAN FRANCISCO

NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

PRINTS FOR PRIMARY CHIC



SUIT No. 3024—(Left) Printed or plain gingham suit. Designed for sizes 2, 4, and 6 years

SUIT No. 3025—(Below) Linen; single-breasted blouse. Designed for sizes 2 to 6 years

FROCK No. 3023—(Left) A charming model for a printed material. Designed for sizes 2 to 8

FROCK No. 3026—(Below) Silk crêpe; shirring; cape sleeves. Designed for sizes 2 to 10

FROCK No. 3022—(Above) Printed lawn trimmed with plain. Designed for sizes 2 to 10

A LOVELY CHIN IS THE BANNER OF YOUTH

CURVED like a slender crescent moon, the firm, smooth arc of your chinline is the gallant symbol of youth. Keep your chinline young, and you will always look young. But once let your chinline grow heavy, droopy—and you are bound to look middle-aged, no matter how young you may really be.

It's silly to tolerate a double chin, because you can easily prevent it, or correct it. There is a simple, scientific treatment which is tremendously successful in combating double chins. Many women take these treatments in the Dorothy Gray salons. Many others give themselves the treatments at home, using the very same Dorothy Gray preparations which have proved successful in the salons.

These tried and tested Dorothy Gray preparations are sold at leading shops everywhere, and the Dorothy Gray method is explained in the booklet which the following coupon brings you. Send for the booklet today and keep your chinline young!

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DOROTHY GRAY

Dorothy Gray Building

683 FIFTH AVENUE, NEW YORK CITY

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

DOROTHY GRAY V-2-15-30

Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat

Name .....

Address .....

City ..... *State* .....

Linen, courtesy of Mosse, Inc.

The Buffet Supper Table

Is Crisp . . . Chaste . . .

Clean-Cut

A SUCCESSFUL decorative scheme, that achieves its effect through purity of design; combines sterling silver service pieces in the St. George pattern with knives, forks, and spoons in the Wakefield design. Your jeweler will be very glad to show you these Reed & Barton patterns.

REED & BARTON
TAUNTON, MASSACHUSETTS
ESTABLISHED OVER 100 YEARS
STERLING SILVER PLATE
TAUNTON, MASS. NEW YORK, N. Y.
TRADE-MARK STERLING

LUXURIOUS TRANSPORTATION

In the smart social life of the "eighties" the Tally-Ho or "Drag" stood for superior luxury and taste in transportation as does the distinguished Packard Town Car of today

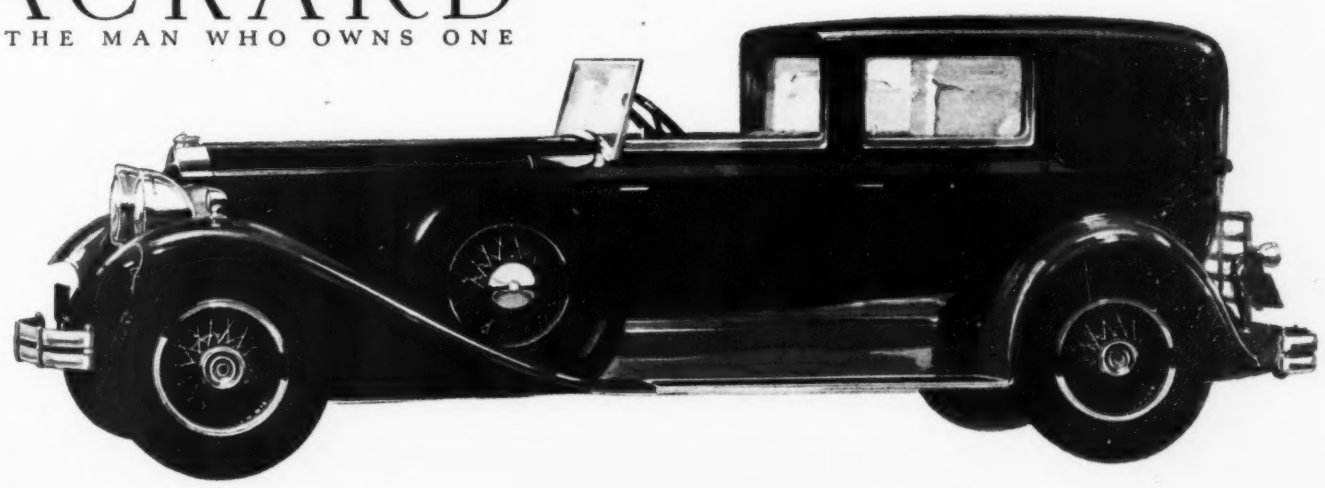
NO FINER personal transportation is available in the world than the Packard Eight De Luxe with individual, custom-built body. Those to whom wealth permits and custom decrees the proper motor vehicle for each occasion have accepted the luxury and beauty of the Packard De Luxe Town Car as unexcelled.

The Packard Eight De Luxe chassis, with its wheelbase of 145½ inches, gives unlimited scope to the art of the custom body builder. Its unusual and well-proportioned length, made possible by the slim Packard straight-eight engine, permits coach work which combines both grace and roominess. Custom bodies by Packard's own designers—by Brewster, Rollston, Dietrich, Le Baron and other famous artists—are all slenderly smart and beautiful while sacrificing nothing in luxurious comfort.

In brilliance of performance Packard De Luxe Town Cars are as outstanding as in their ultra-distinguished appearance. Swift and sure in city traffic, powerful and fleet on the open road, they do their part to enhance a reputation already supreme.

PACKARD

ASK THE MAN WHO OWNS ONE



CREST OF FLAME

RUBIES . . . *all crimson to the brim with their red sparkling wine . . . conjuring up images of lovely women, made even lovelier by this radiance . . . challenging poets and craftsmen to the uttermost expression of their art.* *About the ruby, pens have woven fantasy and legend which make its very name a synonym for romance . . . while craftsmen's tools have fashioned settings so distinguished that its burst of scarlet is a familiar accent in the costumes of the fairest women of each age.* *These are man's tributes to the inimitable beauty of this stone . . . a beauty which today receives the same artistic consideration from the designers of Marcus & Company that was given it by those craftsmen whose work in bygone days won smiles from a de Valois or a Pompadour.* *You will find at this establishment a distinguished collection of fine rubies in settings altogether of a new manner. The prices are from* $27,500 *to* $250.

MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. *CHAPIN MARCUS*

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK *LONDON* *PARIS* *PALM BEACH* *BOMBAY*

IN FRANCE, ENGLAND, AMERICA· · ·THIS SACHET IS THE SECRET

HAIR WAVED BY THE eugène METHOD · · · · NATURALLY

Originated abroad for your beauty—
brought to America for your convenience—
The Eugene Method
of Permanent Waving
is preferred the world over
for its grace and soft naturalness.

It is the gentle method,
considerate of your hair and you.

• • •

Look carefully at the Eugene Sachet
and its patented perforated steam tab—
This controls and directs the steam
where, when and as the operator wants it.
Thus, stubborn root hair
may be given more steaming
than the tender ends.
And, in rewaving only the new straight hair
need be steamed at all.

• • •

Be sure your hairdresser
uses genuine Eugene Sachets
—two to three dozen for each wave or rewave.
You'll know them by the Eugene Trade Mark—
and gladly pay the extra cost for the
safety it assures!

All your questions are answered
by "The Eugene Beauty Book."
Send for it, together with a
sample of the patented Eugene
Sachet, and a list of Eugene
Permanists in your vicinity.

EUGENE, LTD., 521 Fifth Avenue, New York City
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INSTANT IMPROVEMENT

in your skin after this marvelous beauty bath!

EVERY woman who desires a soft, smooth skin should try the marvelous Linit Beauty Bath.

Results are immediate—no discomfort—no waiting—and the cost is trifling!

Merely dissolve half a package of Linit in your bath—bathe in the usual way, using your favorite soap—and then feel your skin! In texture it will be soft and smooth as velvet.

Linit neither takes away too much of the necessary oil in the skin, which often makes it chafed and inflamed, nor does it dry up the skin by clogging the natural oil in the pores.

This is the test that proves it!

After dissolving a handful or so of Linit in a basin of warm water, wash your hands. The instant your hands come in contact with the water, you are aware of a smoothness like rich cream—and after you dry your hands, your skin has a delightful softness. You'll be convinced!

LINIT is sold by your GROCER

the bathway to a soft, smooth skin

DISCOVERIES IN CHIC

(Continued from page 95)

something of a problem to the harassed parents of the bride after she has gone her carefree honeymoon way. Sherry suggests that arrangements be made beforehand to send this edible monument of the confectioner's art to a hospital or charitable institution, or, as was done by one bride, to the school from which she had shortly before graduated, where her former schoolmates consumed it with appetite increased by sentiment.

Another idea of this caterer was to cut from the wedding-cake a portion to be hermetically sealed in a metal box marked "Open in Twenty-five Years," to be incorporated later as a second tier in the bride's silver wedding-cake. This optimistic idea is not as unpalatable as it seems. It is well known that, under the correct conditions, excellent fruit-cake, like old brandy, improves with age.

The menu for the wedding reception is very limited, as this event usually takes place between four and seven in the afternoon. Sherry suggests the following menu as correct for either a large or small afternoon wedding buffet.

Bouchée Monglass
(Patty Filled with Truffles, Tongue, Ham, and Mushrooms)
Canelon de Volaille
(Patty Horns Stuffed with Mousse of Chicken)
Fancy Ice-Cream in Individual Forms
Bonbons Frivolities Coffee

A delicious fruit punch or a tea punch that combines well with a rum flavour is quite correct.

A charming idea for the bride is to have either her caterer or dressmaker dress a doll as a replica of herself. This doll may be used on the bride's table and later put away with the wedding souvenirs to be taken out for future anniversary dinners.

BEING Fair to the Bridesmaids. Too few brides consider the wishes of long-suffering bridesmaids in choosing dresses for them. Vogue feels that unless the bride is paying for her bridesmaids' gowns, it is only fair to order, when possible, models that are wearable after the nine days' wonder of the wedding is over. Accurate copies of charming French models of lace or chiffon, which may be worn as summer afternoon dresses or (without the sleeves) as evening gowns, are surely better than the hybrid domestic concoctions that most dressmakers show their clients as "bridesmaids dresses." It is inconsiderate to ask the bridesmaids to buy costly dresses and hats that are neither picturesque enough for a costume party nor smart enough to be worn at any ordinary social function.

THE gifts that the bride makes to her charming bridesmaids will of necessity depend on the state of her father's exchequer. They may be very costly souvenirs, or practical simple ones, or even inexpensive and sentimental trifles. Vogue suggests as gifts of varying value blond tortoise-shell combs with rose diamond ornaments (from Mauboussin); small gold pocket mirrors in suède cases or tiny sliding pocket watches in gold or enamel (from Cartier); velvet or brocade picture frames for which the bride will later send her photograph; enamel powder-boxes and lipsticks in brocade cases (from Udall and Ballou). Udall and Ballou have delightful little charms of gold and enamel, which are worn on a gold or enamel chain bracelet. By the time one has been a bridesmaid often enough to be a little alarmed by the state of affairs, one can have assembled quite a sentimental and consoling little bracelet of these amusing charms. They are also to be had in diamonds. Large chiffon handkerchiefs, lace trimmed or monogrammed with rhinestones (from Bergdorf Goodman) or long, pearl-buttoned kid gloves in rosy-beige or white suède (from Nat Lewis) are less lasting, but less expensive and equally appropriate bridesmaid gifts.

THE Bride Goes Away. When the bride "slips away" with the groom in a shower of rice and gay farewells, she will be happier if she can take with her an ensemble of smart new luggage of her own (not borrowed from mother or left over from her school-days). A complete ensemble would consist of a large wardrobe trunk, a shoe trunk, a hat trunk, a suitcase, and a fitted case or overnight bag. And if the honeymooners are oceanbound, a steamer trunk, which will also do to strap on the trunk rack of an automobile, should be included. Stewart has these ensembles in Winship trunks and Featherlite wardrobe (Continued on page 116)

For Dining Rooms in the Spanish or Mediterranean Style—The GRANADO

Your Silver ... does it really express Your taste?

ALWAYS in homes of refinement, always among people of vision, there will be found the genuine and the lasting.

Since time immemorable Solid Silver . . . because it *is* genuine, lasting and gloriously beautiful . . . has been the only accepted material for tableware in the homes of discriminating people.

Today there is an added importance attached to one's Sterling Tableware, for modern entertaining calls for the highest expression of art in all the accessories of the home. And so the modern hostess demands not only that her table silver should bear the stamp STERLING but that its *design* should fit into the decorative scheme of her dining room.

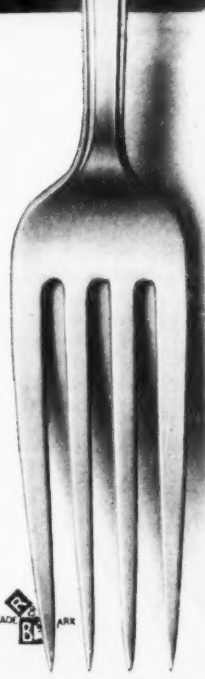
This new discrimination in the design of silver owes much of its impulse to the makers of TREASURE Solid Silver, who have had the nice discernment to create lovely modern Sterling in the best accepted styles of modern decoration.

Whether your dining room is Early English, Early American, Late Colonial or Spanish in feeling, there is a TREASURE pattern that will blend in perfect harmony and add a wealth of beauty and distinction to your home.

Somewhere near you is an excellent Jeweler who can show you TREASURE Solid Silver in the different authentic styles. Write us for his name, and for our booklet "Selecting Silver."

ROGERS, LUNT & BOWLEN CO. ✦ *Silversmiths* ✦ GREENFIELD ✦ MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America



"Treasure" Solid Silver

STERLING 925/1000 FINE

For pore-deep cleanliness of skin

POND'S

CLEANSING TISSUES

to remove cold cream

Remove cream with Tissues, two at a time, until they show no soil.

POND'S

SKIN FRESHENER

to banish oiliness

Pour Skin Freshener onto cotton and dab briskly over face and neck.

THOROUGH CLEANLINESS is the keynote to a lovely skin. A sparkling complexion is *clean* to the depths of the pores. If each tiny pore is free to breathe gently and naturally, then the skin is dewy fresh . . . translucent . . . radiant.

Use lots of cream for cleansing—it loosens the dirt and keeps the skin supple. But you *must* remove cream and dirt *completely*. Clogged pores distend and coarsen, inviting blackheads—even pimples.

Pond's Cleansing Tissues are so absorbent they *lift* the cream and dirt from your skin. And so soft they feel like velvet when you crumple them in your hand. Use and discard until they show no trace of soil.

Who wants a shiny nose?

The oil in cleansing cream lubricates the skin—is good for it—but who wants a shiny nose?

Pond's Skin Freshener cuts the surface oil, gives your skin moonlight clarity, leaves it delightfully cool, refreshed. This mild tonic tightens the pores, refines the texture, brings fresh life dancing up under your skin.

Your foundation cream and make-up go on so smoothly after this perfect cleansing. Your skin has a clear, flower-petal enchantment!

Add these two important aids to your beauty accessories today. Use them with your favorite creams. The Tissues, 50¢ and 25¢, have a score of other uses, too—as handkerchiefs for colds, as paper napkins—they're indispensable and economical. The Freshener, bottled with smart screw cap, $1—50¢.

FREE OFFER . . . mail coupon for Pond's Tissues and Freshener

POND'S EXTRACT CO., Dept. Y
110-F Hudson Street . . New York City

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Street_____

City_____ State_____

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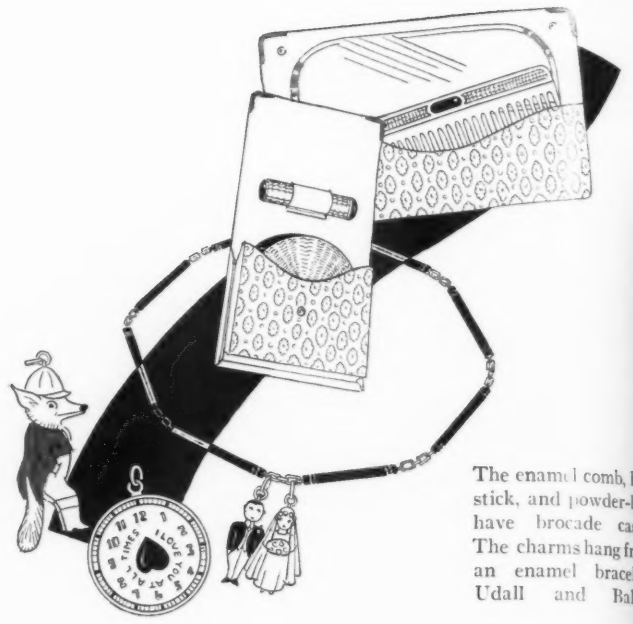


The enamel comb, lipstick, and powder-box have brocade cases. The charms hang from an enamel bracelet; Udall and Ballou

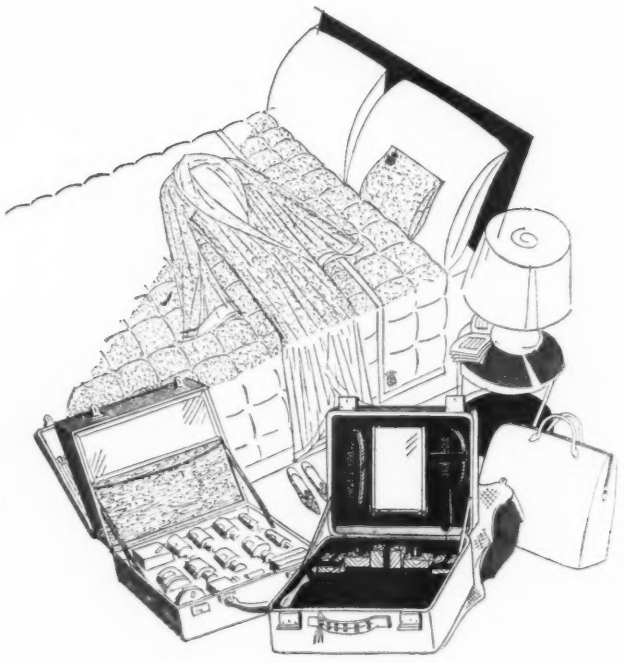
DISCOVERIES IN CHIC

(Continued from page 114)

luggage. One smart group of luggage was covered with dark grey canvas and black leather with a narrow red stripe. On the suitcase covers can be stitched leather bands or stripes of red, which help to identify one's luggage quickly. Fitted cases of rich coloured enamels, sterling gilt, and fine leathers; sponge bags for bottles; soaps in gay coloured rubberized moire with slide fasteners; and a very useful leather box of Marie Earle beauty preparations with an extra compartment for additional articles are useful things for the bride. These are available from Stewart. The Vab Shop has envelope lingerie cases of moire lined with contrasting silk for the suitcase, and from the Colony Lingerie Shop comes a practical figured satin travelling ensemble consisting of a pillow, comfortable, négligé, and slippers in a heavy suède case. To this may be added a pair of soft crêpe de Chine sheets and pillow-cases, which will do much to create a rosy atmosphere in a sleeping compartment.

ONE very smart fitted case of reptile skin with emerald-green enamel fittings (from Nat Lewis) has its interior fitted as a jewel-case. This is just the thing to hold one's jewels and the groom's gift of a pearl necklace, a diamond bracelet, or a pin!

AN Important Discovery. Another of Vogue's discoveries for the bride is Vogue's own "Book of Brides," by the author of "Vogue's Book of Etiquette." For the bride who is in doubt on any point in the wedding arrangements, this book gives advice, suggestions, and all the socially accepted and correct conventions of engagements, trousseaux, marking of household linens, invitations, announcements, and formal and informal country and town weddings.



The satin comfortable, slippers, pillow, négligé, and bag are from the Colony Lingerie Shop. The fitted bag and case of Marie Earle preparations are from Stewart

Tooth decay is caused by germs

Germs must be removed twice daily

Film that is found by dental research to discolor teeth and foster serious tooth and gum disorders.

FREE... a supply of Pepsodent to try

Please accept a free supply of the tooth paste that affords a scientific way of fighting these common dental ills.

IF you brush your teeth *to prevent decay* ... to *remove stains* ... *to escape pyorrhea* ... we want to send you free a remarkable development in modern tooth pastes (mail coupon).

It will last at least ten days. At the end of that time you will see a marked change in the color and brilliance of enamel. Continue to use it and in three to six months, we believe, you will be aware of a greater freedom from decay. If threatened with pyorrhea, you will find better protection than before.

This way removes germs that start trouble

What causes decay? *Germs.* Germs and tartar, under favorable conditions, are also the chief cause of pyorrhea. It is estimated that at least 80% of all dental troubles are directly caused by bacterial infection.

Germs on teeth and gums—and there are millions of them—are difficult to reach. A dingy, glue-like film envelops them and holds them in contact with the teeth and tissues. Ordinary antiseptics cannot penetrate this film to reach bacteria and destroy them.

Film gets into crevices and stays. It clings so stubbornly that even "over-brushing," which your dentist knows is harmful, cannot dislodge film effectively.

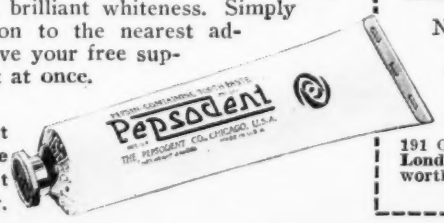
How Pepsodent fights germs

So Pepsodent was developed through scientific research to act in an entirely different manner. You will notice that difference by the way it feels.

First, Pepsodent curdles film, then removes it with complete safety to the enamel. No pumice, no harmful grit, no crude abrasive. But a creamy paste so gentle that it is recommended for sensitive children's teeth and for tender gums.

You will want to try it

No other ways can give the protection to teeth and gums Pepsodent affords. No other way can bring such brilliant whiteness. Simply send the coupon to the nearest address and receive your free supply to try. Act at once.



Use Pepsodent twice a day. See your dentist at least twice a year.

AMOS 'n' ANDY

Have Become America's Favorite Radio Entertainers

Laughs and tears make the experiences of these two boys part of your own daily life. Children will enjoy them, too. Tune in every night except Sunday at:

7:00 p. m. on stations operating on Eastern time
10:30 p. m. on stations operating on Central time
9:30 p. m., Mountain time—8:30 p. m., Pacific time

FREE 10-DAY TUBE

Mail coupon to

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Dept. 252, 919 N. Michigan Ave.,
Chicago, Ill., U. S. A.

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Other Offices: The Pepsodent Co.,
191 George St., Toronto 2, Ont., Can.; 8 India St., London, E. C. 3, Eng.; (Australia), Ltd., 72 Wentworth Ave., Sydney, N. S. W.

Only one tube to a family 3388

boys' *and* girls' spring apparel

OUR new Spring productions for boys and girls are being presented in the exclusive models and distinctive fabrics for which this establishment has been famous for nearly half a century.

The De Pinna Spring display for boys, girls and junior misses is now being shown in the principal cities of the country . . . A card showing exhibit dates will be sent upon request.

DE PINNA

Importers and Outfitters

5TH AVENUE AT 52ND ST., NEW YORK

SEEN ON THE STAGE

(Continued from page 79)

that American drama of to-day lacks genuine vitality; rarely, if ever, does it give the impression of having been written because it had to be written. For the most part, it says what it says carefully; it is arranged; it employs tricks generously and seems satisfied. That kind of play may interest, amuse, thrill, but it can not make a really lasting dent in the spectator's consciousness. "Red Rust" does.

The young players under the direction of Herbert Biberman, who essays the leading rôle, catch the spirit of the drama admirably—Ruth Nelson, Franchot Toni, and Biberman especially; none of its hot surge is lost in the acting.

"METEOR"

The acting does much to save the third venture. This season of the Theatre Guild itself. For the play, "Meteor," by S. N. Behrman, while arresting and distinguished in the writing, fails to hold up dramatically. Using a line of Napoleon's as his text—"Only one resource is left to me, to become an absolute egoist"—Behrman, in attempting to draw a full-length portrait of an exceptionally talented and an utterly self-centred youth, has succeeded remarkably; the only trouble is that he completes the portrait by the end of the first act. Also, the author has surrounded his character with such a paucity of drama that the whole affair seems rather the early outline of a play than a finished work. Two themes not well merged cause the interest to diminish almost mathematically as the last two acts move forward.

The dialogue of "Meteor," like that of "The Second Man," Behrman's other work produced by the Guild, is crisp, bright, quite unforced—as near an approach to brilliant dialogue as our present theatre affords.

Raphael Lord, under Alfred Lunt's ministrations, etches himself deeply on the memory. Lunt does not compromise; he has the assurance that every true artist must possess. And the selectiveness. Without diluting in the slightest the harsh, swaggering egoism of the character, he creates about him an atmosphere of both indulgent tenderness and humour. He humanizes, rounds out what in other hands would be but an elaborated trait. Lynn Fontanne does all she can, which is a great deal, in a rôle that calls loudly for another "type." Philip Moeller's skilful direction helps "Meteor" much, but not enough.

"HALF GODS"

Sidney Howard is another of our first-string playwrights who falls down lamentably in his latest work. Taking marriage for his subject, Howard sets up a couple of marionettes, labelled man and woman, and trains them in minute detail in what to do. They do it. As a play, "Half Gods" is an argument with references; it lacks the true conflict, pointedness, sweep.

When the curtain descends on the fifth scene and the first of the two acts, one feels he has witnessed only the prologue; an indignation has been released and then hastily covered up. The covering-up process causes Howard in the final four episodes to resort to cheap, knockabout comedy that belongs in a burlesque house. And whatever reality or sincerity the play might muster, that kills.

Mayo Methot and Donn Cook, little known heretofore on the New York stage, give excellent performances. And Siegfried Rumann, Arthur Hopkins's "find" of the early season, shows in the one very brief scene allotted him that his splendid work in "The Channel Road" was no accident.

"THE FIRST MRS. FRASER"

With all her old poise and twinkle Grace George returns to the Playhouse. Assisted by A. E. Matthews and Lawrence Grossmith—two of the best actors extant—, and in spite of the wretched work of the two juveniles she makes of St. John Ervine's this comedy, "The First Mrs. Fraser," a delightful evening's entertainment. The dramatic critic, well known here and in London, author of several important plays—among them "Jane Clegg" and the Guild's first success, "John Ferguson"—, Ervine relates this story of a middle-aged woman who loses her husband and wins him back with no particular ingenuity. He adheres to a technical formula, a series of compartments in each of which the expected nearly always happens. His figures are outlined, not really characterized. But his comedy overflows with vivacity, is told by means of dialogue bright, often sparkling, sharp, dramatic, humorous, and good-humoured. He evidently enjoyed writing it, Miss George and her colleagues enjoy playing it, and the audience enjoys hearing it. In another age, "The First Mrs. Fraser" would have been called a charming divertissement.

"BROKEN DISHES"

Martin Flavin's third work to appear on Broadway this winter—"Broken Dishes"—is a swift, domestic comedy with Donald Meek. It provides him with the sort of rôle he plays better than any one else—the "Timid Soul" of the cartoons, this time a small-town clerk, the father of three girls, and the husband of a tyrant. His wife—too extreme for light comedy—bullies her family unmercifully. Her weapon is a rich, successful, noble, heroic man who, she claims, wooed her; for some unknown reason she chose Bumpsted (Meek)—how different her life would have been had she married the other man! In the course of the years, she has managed to make that early suitor into a gigantic figure whose shadow hangs heavily over the Bumpsted household, discolouring the life of every one there. He comes, closely followed by an officer of the law who discloses the fact that Mrs. Bumpstead's great hero is but a petty criminal and has been from the first. Her bravado breaks, Bumpsted appropriates some of the pieces, and takes over the command of the family.

The comedy falls off considerably in the final act. But for two-thirds of the way, it provides a deal of merriment.

"MICHAEL AND MARY"

Charles Hopkins has chosen for the initial production of his season at the theatre that bears his name a new sentimental drama by A. A. Milne, whose "The Perfect Alibi," presented by Mr. Hopkins at the same house, ran for nearly nine months last year and whose "The Ivory Door" ran there equally long the year before. "Michael and Mary," the latest effort of the man who has a touch—but far from enough—of Barrie in his make-up, is pleasant, interesting most of the time. As a piece of playwriting, it maunders. A quite unnecessary first act, a patched-together third surround a second act that contains several passages of (Continued on page 122)

The call that will wake any mother

ONLY a mother knows the anxious thump of the heart that a child's beseeching call can bring. So often it comes in the dead of night . . . a sudden pain . . . a feverish brow . . . a babyish cough . . . so *many* things might be wrong.

And then, of all times, your medicine cabinet becomes the most important object in the house. What a relief to turn to it and there find the simple, trustworthy products which your physician suggests. And what a comfort to every mother's responsibility to know that the products in her medicine cabinet are the purest and finest obtainable.

Since 1858, physicians have prescribed Squibb Products as standards of purity and efficacy. Four generations of mothers have used them to meet the needs of every-day life and trusted to them in emergencies. They are safe products for your medicine cabinet. Into their making go the same high skill and care devoted to preparing the delicate vaccines and sera for which the Squibb Laboratories are famous.

Select them confidently when you buy—these products that contain the Priceless Ingredient, the Honor and Integrity of the Maker.

Squibb's Home Necessities

SQUIBB'S COD-LIVER OIL—a pure, refined product, exceptionally rich in Vitamins A and D.

SQUIBB'S VITAVOSE—a milk modifier, exceptionally rich in Vitamin B and assimilable iron salts, delicious in taste.

SQUIBB'S MILK OF MAGNESIA—universally known as a safe, effective antacid and gentle laxative—free from any suggestion of earthy taste.

SQUIBB'S CASTOR OIL—special Squibb processes of refining and manufacture make it tasteless, and it stays that way.

SQUIBB'S LIQUID PETROLATUM—a safe, internal lubricant . . . odorless, tasteless—non-habit-forming, non-fattening.

SQUIBB'S DENTAL CREAM—made with over 50% Squibb's Milk of Magnesia—neutralizes acids, protects as it cleans. Guards The Danger Line.

SQUIBB'S NURSERY POWDER—an unusually fine, impalpable powder, prepared from the best Italian talc. Pure and non-irritating. Fragrant and soothing.

SQUIBB'S TOILET LANOLIN—delicately perfumed. Lanolin is recognized as the nearest equivalent of the skin's own pliant lubricants—unexcelled for chapped skin.

SQUIBB'S OLIVE OIL—a pure, rich oil pressed from the finest quality hand-picked olives. You will prefer its crystal-clear body and its delightful flavor.

SQUIBB'S BORIC ACID POWDER—excellent as a dusting powder—exceptionally pure.

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SQUIBB'S BICARBONATE OF SODA—refined to an unusual degree of purity, hence more palatable and efficacious.

SQUIBB'S EPSOM SALT—entirely free from impurities and therefore free of the usual bitter taste of ordinary epsom salt. Easy to take.

SQUIBB'S SHAVING CREAM—a double-action cream that restores the protective, natural oils of the skin. The result of many experiments by the Squibb Laboratories.

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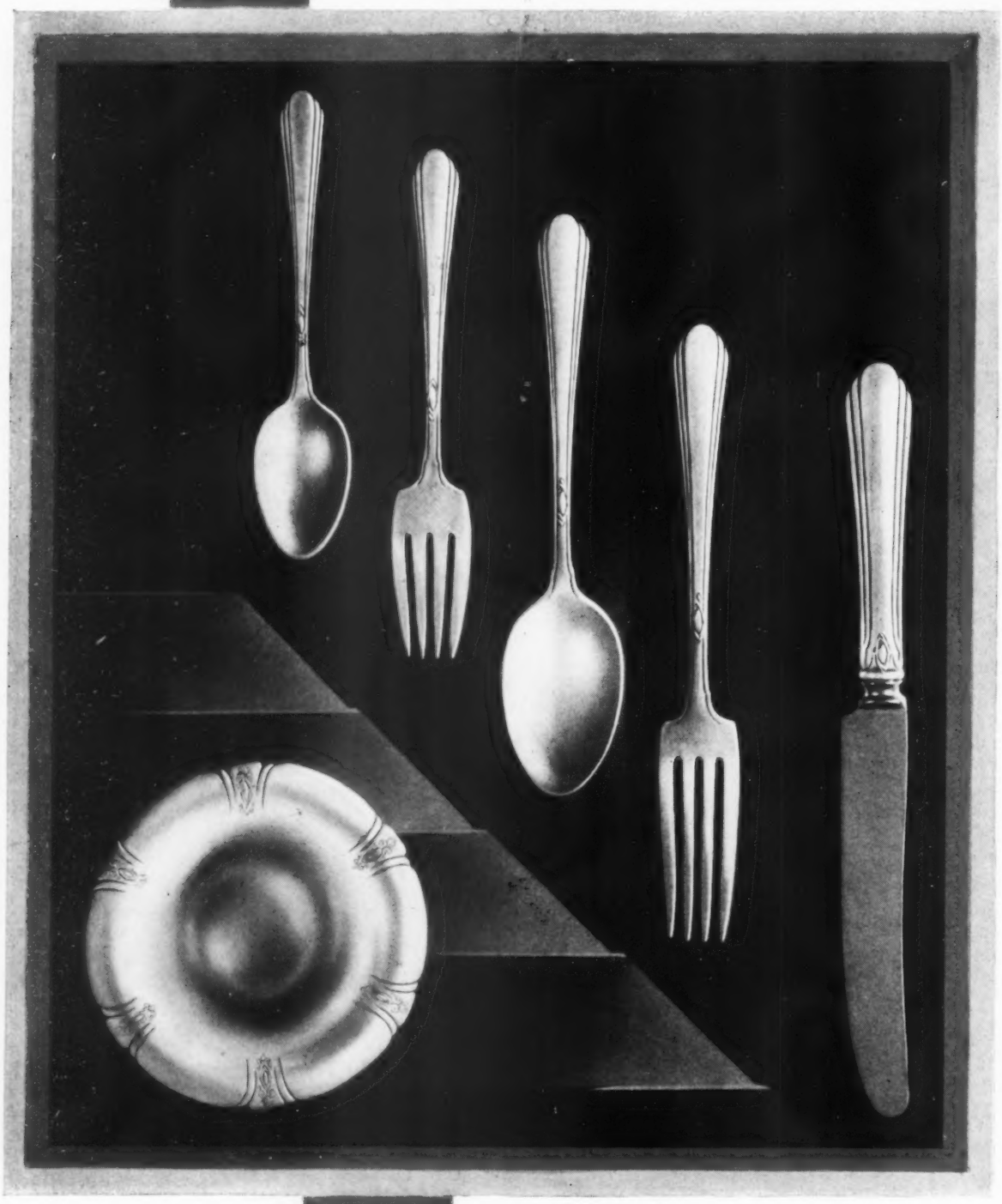
The LADY DIANA

BY

TŌWLE

STERLING
SILVER
EXCLUSIVELY



New . . . Slender with the grace of Youth . . . Suave with the poise of the born aristocrat . . . Lovely with a craftsmanship nearly two and a half centuries old . . . Modern with the flowing simplicity of the newer art feeling . . . From the day of her debut The Lady Diana has been serenely enthroned as the chosen Sterling pattern of modern-minded brides.

Emily Post's Booklet for Brides: Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-2, Newburyport, Mass.
I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

*Name*_____

*Address*_____ *City & State*_____

*My jeweler is*_____

Note: All Towle Sterling may be purchased on convenient terms through the Sterling Silversmiths' Guild Purchase Plan. Your jeweler will gladly explain it to you.

I do prefer
LUCKY STRIKE CIGARETTE
because
Toasting removes dangerous irritants that cause throat irritation and coughing
CIGARETTES

Pride of Possession

THE NEW FORD TOWN SEDAN

YOU will take a real pride in the smart style and fresh new beauty of the Ford just as you will find an ever-growing satisfaction in its alert, capable performance. From the new deep radiator to the tip of the curving rear fender, there is an unbroken sweep of line—a flowing grace of contour and harmony of color heretofore thought possible only in an expensive automobile. Craftsmanship has been put into mass production.

Ford

"BEAUTY THAT RIVALED THAT GLORIOUS ENGLISH DAY"

"Both Dee and her youngest (and by the way, she is now eighteen) were in that inevitable top rail row that is usually dominated by our younger sisters. If she had only affected just a bit more adolescent boredom I should never have detected her. For, true to England, both mother and daughter had complexions that rivaled that glorious English day for clear, fresh beauty."

—From the letters of an English traveler at home.

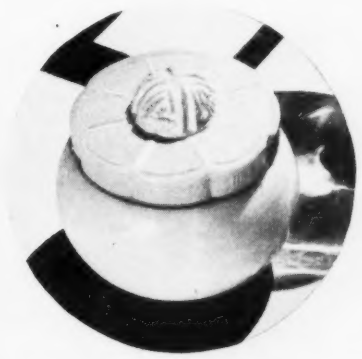
There is a new and lasting freshness for your skin in this English complexion treatment

FOR THE clear and natural freshness of her skin, for her vibrant color, the English woman is famous throughout the world. It is significant that she uses only a few cosmetics. But it is more significant that those few are invariably the best—Yardley's.

Yardley's English Complexion Cream, Yardley's English Lavender Soap, Yardley's English Lavender Face Powder—here is her effective beauty treatment. Yardley's soap is for the initial cleansing of her face. Yardley's Complexion Cream follows, to coax out any lingering bits of imbedded dust. Then Yardley's English Lavender Face Powder to protect the new and lovely freshness of her skin. Soft, cooling, smooth, and delicately scented, it heightens the natural radiance of her beauty. English Complexion Cream is also a nourishing cream for use at night and a foundation cream for powder. Used as a powder base, it is to be put on liberally and then *washed off in cold water.* Just enough remains to retain your powder perfectly.

Use Yardley's faithfully. Your mirror will reveal to you a new beauty—sure and poised, but at the same time, unstudied, the sort of beauty that has always been the preference of the gentlewoman. You will find these three Yardley toiletries at your favorite store. Send for our new booklet, "Complexions with an English Accent." It is free. Yardley & Co., Ltd., 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City. Also Toronto and Paris.

BY APPOINTMENT TO H. R. H. THE PRINCE OF WALES



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.

Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.

Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

Yardley's *English Lavender*

"The Lovable Fragrance"

Smart Young Things Go Sandaled in New-Season DEAUVILLES

Imported Deauvilles are the coolest, smartest footwear of the gay, outdoor season. You'll see them everywhere—at the resorts, and on the boulevards. Hand-woven by skilled craftsmen—of interlaced white and colored leathers to fit exactly the narrow American foot.

A fascinating array of new Deauville styles now at all the better shops and department stores. **Look for the name stamped on the soles of every pair of genuine Deauvilles.** For the name of your nearest dealer write Golo Slipper Company, 129 Duane St., New York.

DEAUVILLE SANDALS

SEEN ON THE STAGE

(Continued from page 118)

poignant drama. The play, in short, appears to have been arbitrarily planned, and the writing is diffuse and external. Milne obviously set out to concoct a wholly artificial *pièce de théâtre* and, having done that, coated his concoction with thick, cloying layers of moral motivation. The two fail to mix, as they always have and will.

Although Henry Hull is the best-known member of the cast, the honours go to Edith Barrett. Hull's—and Milne's—Michael is merely an unhappy combination of prig and the insouciant author as fiction depicts him. Miss Barrett has personality, a supple, adroit technique, and she catches vividly, acutely, thoroughly, the essence of Mary. Harry Beresford contributes a good character bit. No review of "Michael and Mary" would be complete without mention of Leonard Willey's rich, finely tempered voice.

"WAKE UP AND DREAM"

The American sponsors for "Wake Up and Dream," the loudly heralded London revue in which Jack Buchanan stars, chose the most crowded fortnight of the year to present it at the Selwyn Theatre. They probably paid no heed to the number or quality of the productions against which they were opening. Or, if they did, they had absorbed such quantities of the London enthusiasm that they had no doubts of their property from any angle. A little stock-taking might have helped. For the panegyrics preceding "Wake Up and Dream" were too wild; the revue does not bear them out.

Some one has called it "a bazaar of dancing," and, in that department, it certainly excels. Tilly Losch, Jessie Matthews, Jean Barry and Dave Fitzgibbon, Tina Meller, the Gomez Trio, Toni Birkmayer, the engaging Buchanan himself—there are enough dancing stars for several revues. Each is distinctly a star. Meller has languor, a fire that smoulders and blazes at will, and she combines a rare pantomimic gift with Terpsichorean mastery. There is flow in Losch's work; she is, moreover, not limited to one kind of dancing. Matthews clogs with extraordinary zest and skill. The Gomez Trio render Spanish dances beautifully. Each dancer has unusual grace, ease, and ability. There are, however, too many of them and not enough desirable other things, such as fresh fun and music without reminiscent notes.

Audiences will gladly endure much that is flat, futile, and familiar to be permitted to spend an evening in the company of the charming personalities on the stage of the Selwyn and a few minutes with Miss Lutie, the Griffiths Brothers, and their "famous performing horse, Pogo." That animal formed of a Griffith fore and a Griffith aft has captivated two continents. So expressive is every movement that even the fixed glass eyes seem to express the fear, the stubbornness, the pride, the way the head, the legs, and the body behave. Pogo is sheer fun.

Jessie Matthews brings the same verve to her acting as to her dancing. And Jack Buchanan has still the charm that captivated us on his first appearance here. Gracious, accomplished, pleasing to both eye and ear, he goes through the revue like Good Manners itself on a lark. Good taste in the choice of material, in the costuming, settings, and in the staging, infectious geniality, and endearing informality—with such qualities pervading it from beginning to end, "Wake Up and Dream," even though it is thin, merits the title, "smartest revue in town."

"TOP SPEED"

Guy Bolton, Bert Kalmar, and Harry Ruby composed the music and wrote the book and lyrics of "Top Speed;" they also produced it. All three have had long and varied experience in creating, putting together, and projecting musical comedies. It is possible that they have had too much experience, for the result of their joint efforts suffers from too facile a knowledge of the tricks and mannerisms of the conventional form. "Top Speed" holds to the regular route. The best description of it would be "somewhat above the average." Gay, swift, efficient, it pleases in the usual manner all through, but never does more.

From the large group of talented performers assembled for "Top Speed," a group that includes Harland Dixon, Sunny Dale, Lester Allen, Irene Delroy, and a newcomer who calls herself Ginger Rogers—even from such a galaxy, Paul Frawley stands out. He dances with real grace and vigour, is a comedian, low perhaps, but of no mean ability. True, he plays too much to his audience and does not put enough pathos into his clowning to make it as funny as it should be. But those are minor faults that audience-response will teach him shortly to overcome. Some evening, he will be too tired to grimace after a few lines; the applause will be greater than usual. Another time, he will realize suddenly that comedy is basically cruel, that the more the person kicked seems to suffer, the louder the patrons guffaw. When he has made those discoveries, he will be one of our leading comics.

"DEATH TAKES A HOLIDAY"

An English actor in an Italian play adapted by an American—one reads that on the program of the Ethel Barrymore Theatre, these nights. "Death Takes a Holiday" is a romantic drama that fails to utilize the possibilities contained in its idea. But that idea is stimulating enough to justify a far worse play. Death, bored with the uneventfulness of his existence, closes his shop, comes to earth, and, for three days, lives the life of a man. He becomes the guest of Duke Lambert, falls in love, and, finding his love futile, returns to his sad domain more melancholy than when he left. One need not be a dramatist to see the magnificent opportunities such a theme offers. Signor Casella chooses to ignore the biggest of them altogether; Love by its very nature gives, and Death by his nature can only receive. Death, therefore, may long fervently to love; he will never be able to. There lies a tremendous conflict leading to fundamental tragedy; the play at the Barrymore does not consider it. As a consequence, one waits in vain all evening for a hint of the great idea—feeling disappointed, cheated all the time.

Philip Merivale brings his often demonstrated depth and richness to Death. Retaining the fantasy, he yet makes him real. As Duke Lambert, that excellent actor, James Dale, proves his excellence once again. And Rose Hobart belongs in their company.

"THE TEMPEST"

The children of the King-Coit School, aged from six to twelve, although some seem younger, are giving a series of matinées of their version of "The Tempest." They are afternoons of unalloyed pleasure. And of amazement not unmixed with humility and an arrogant pride.

Many uses for many users who know its saving touch . . .

TRUST women to know . . . especially those fortunates to whom the Engadine and the Côte d'Azur are as familiar ground as Tuxedo and Palm Beach.

Whether by instinct, intuition or by some mysterious grapevine of communication, the fashionable feminine world has discovered that La Lasine is worthy of an important niche amongst the exquisite appurtenances of the smart dressing table.

In a dozen ways, La Lasine has proved its right to the compliment. Morning and night, a La Lasine mouth rinse, full strength, imparts a healthy freshness to the mouth and wards off threatening colds and sore throats so ruinous to beauty, so inimical to the social program. And as an antiseptic for the skin, La Lasine prevents innumerable minor blemishes, restores and tones dull tissues and by its gently astringent virtue, re-invigorates the tired, flaccid muscles of the morning face.

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Which goes to show what bright metal this is. And how multiplied the reflections can be when not only your waffle irons and batter bowl, but also your coffee urn, sugar bowl and cream pitcher are of this lustre that will not dim—that you need never brighten with a polishing chamois.

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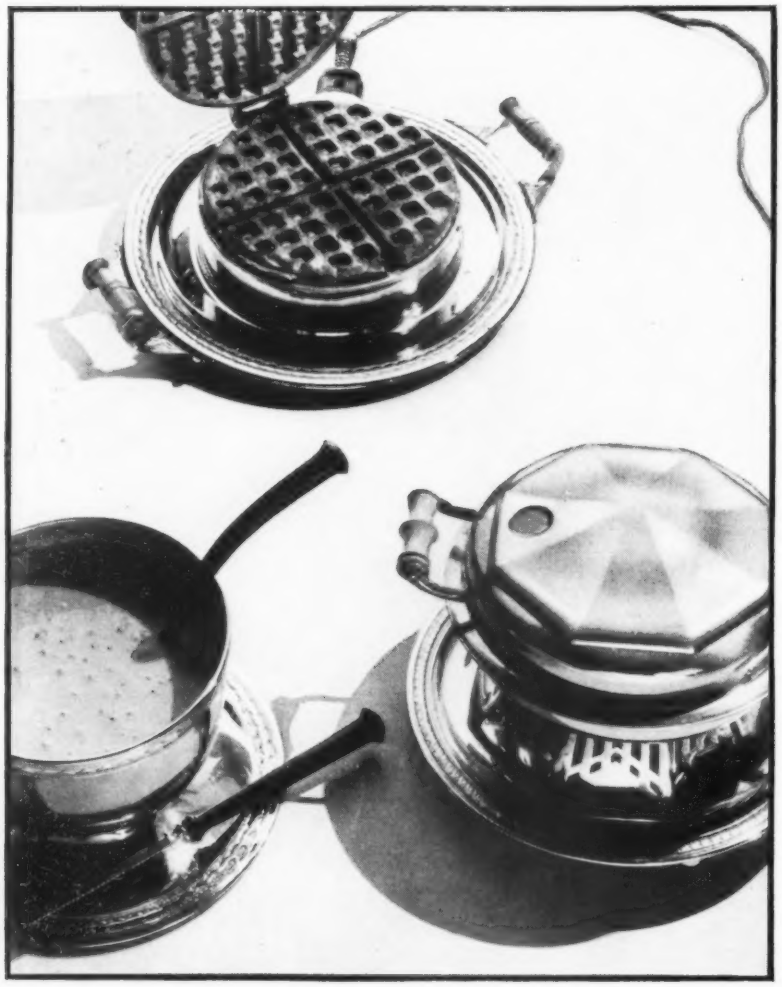
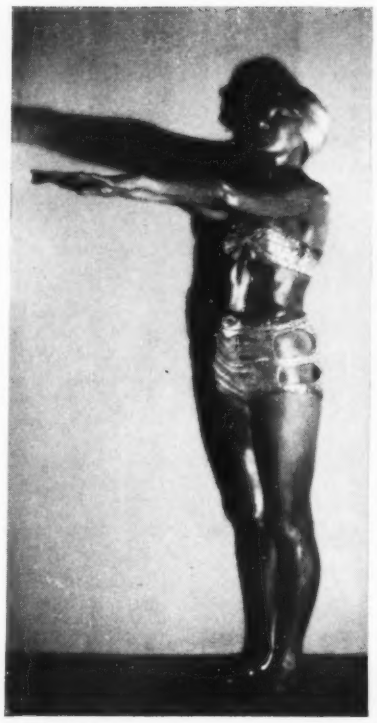
Both waffle irons have indicators that tell when time to bake. Aranium Wide-tray Waffle Iron, K1621, *Catalin handles of jade, agate or onyx,* $20. *(Nickel, instead of Aranium,* $15.) . . . *Aranium Tall Waffle Iron,* K1617, *ivory handle,* $18. . . . *Aranium Batter Bowl,* K69, $6. . . . *Aranium Ladle and Lifter, jewel-like mounts,* K7071, $7.50 *the pair.*



MANNING-BOWMAN

APPOINTMENTS IN ARANIUM

(a superior chromium finish with an extravagant lustre)



EXERCISE V.

EXERCISE V.

GOOD FORM IN FIGURES

(Continued from page 82)

but a corset is essential. It is only the very exceptional figure that may go uncorseted in a princesse gown and still be a thing of beauty. And if you have such a figure, you had best stop reading this and spend your time to better advantage in thanking the gods who gave it to you! But if you haven't, here are some ways in which to achieve, if not perfection, at least an approximation of it.

First, before we may correct our posture, we have to discover what is wrong with it. Probably, all the suggestions we have had in this direction heretofore are "now, stand up straight like a good girl," in a familiar parental tone, or "heads up, shoulders back," from the gymnasium teacher at school. If, at this late date, we were to follow these directions, which linger faintly in our memory as the ideal of good posture, we should resemble nothing so much as a ramrod, an item somewhat removed from the supple, easy lines that the mode requires. So, before we attempt to reconstruct our posture, let us first ascertain what correct posture is. An exercise for this purpose is illustrated by the figure at the lower left on page 82.

In this test for correct standing posture, you stand facing the wall. You place your hands in front of your thighs, so that their edges touch the wall. The thighs are now a hand's breadth from the wall. The object is to see what part of your body strikes the wall first. If it is the chest, you are fortunate, for that is as it should be. If it is the head, that is not so serious, though less than perfect. If it is the stomach, it is bad. Of course, the fact that your chest touched first, the first time, or that you are able to revise your posture until it does so, can not mean that you are going to stand correctly the rest of your life. Assuming the correct posture, when you think of it, will help you to acquire it permanently, but you can not make it truly your own without conscientious and consistent practice. And, in this business of standing straight, it is always helpful to remember that, while the shoulders are back, they are also down, never elevated. This simple adjusting of the shoulders helps to throw out the chest and keep the abdomen within bounds. Another exercise for the test of good posture is the one in which you put a book upon your head and walk across the room. It is amusing to try to do this when you are stooped over or when your shoulders are thrown too far back! You can not do it, of course, but when you have acquired the position that gives you the necessary balance, you should look at yourself in the mirror, and then look again. For you will have acquired a correct posture, and it is a reflection well worth fixing firmly in your mind.

A second exercise to promote a balanced posture is illustrated by the figure at the upper right on page 82. Standing on the toes with the knees bent, you contract the abdominal muscles as does a cat upon awakening. This movement is continued until the back is stretched to its full length. The abdomen is drawn up by the tension of the muscles, and the feet are flat on the floor. The head simultaneously resumes its erect position, and the body assumes an easy standing position. This exercise is most beneficial when repeated from ten to twenty times.

In working to correct posture, it is necessary to remember that the body functions as a whole and that exercises for the shoulders alone, for example, will not correct an habitual stoop. Still, general corrective exercises can be directed especially towards our most pronounced failings, and it is such exercises that we have considered here. The figure at the upper left on page 83, for example, illustrates an exercise that is most effective in correcting a pronounced abdomen—a development that too often changes the smooth line of a new frock into a veritable hill-and-dale silhouette. This exercise is known as the "torso twist," and it is not difficult to perform. You lean over, and, with the arms relaxed, the body is twisted in a continuous rotary movement of the torso to the side, to the back, to the other side, and to the front. This exercise, done vigorously from ten to twenty times during the day, will give one enviable suppleness. (Continued on page 126)

mrs. perry tiffany

• in her historic old house in rhode island she enjoys the modern comfort of the beautyrest mattress . . . .

• Beloved and gracious member of Paris and Newport society, Mrs. Perry Tiffany has recently restored the old Perry homestead at Wakefield, Rhode Island, illustrious birthplace of two Commodores and two Captains, whose names are brilliantly bound up with the naval history of our country.

A Beautyrest Mattress and Ace Box Spring from Simmons were the only anachronisms Mrs. Perry Tiffany permitted herself in this authentic restoration. "The Beautyrest is so comfortable, I felt I *must* have one," she said. "Such buoyancy, such amazing ease! And its trim lines and beautiful finish make it a handsome addition to a room of any period.

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A bedroom in the Commodore Perry house, equipped with Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Simmons spool bed No. 1850, reproduction of an old model, $37.50.

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THE BLOUSE OF THE ENSEMBLE

(Continued from page 87)

Most of the sports blouses tuck in, and some are gathered into fitted bands under the skirt to hold them in place.

Lelong, for a blouse of rough, woollen-like yellow silk, frankly places his band outside the skirt and fits it over the hips. A leather belt, worn at the natural waist-line, hides the seam. More generally, belts, when not omitted altogether, are part of the blouse itself. These sports blouses take their colouring from the tweed or woollen with which they are worn, often in a mixture repeating the tone of one or two of the lighter threads. Many yellows and yellow-beiges are used, as well as the dull pastels. These yellow tones blend admirably with chamois gloves, giving a new colour note.

Blouses are as important for sports as for formal wear. Exotic silks, tussurs, shantungs, and geometrically patterned silks hold sway here. Plain jersey, too, in its finest variation is used—cut, tucked, and pleated.

Thin, linen-weave woollens are used by both Goupy and Louiseboulanger. Goupy uses lace-weave jerseys for plain blouses that depend on a shoulder-yoke cut for movement. Jane Regny, too, makes many yokes, with the fulness starting from just below the shoulder, emphasizing the line by a raglan cut. Groups of fine tucking, diagonally disposed, give interest to an otherwise plain sports blouse made by Marcel Rochas and shown on page 85.

CANDLE-LIGHT AND CRYSTAL

(Continued from page 66)

table, gay with glass jazz figures on the mirrored top. This table was arranged by Thedlow, and the blown-glass figures are in black and white, while the instruments are in gold, but they may be obtained, also, in other colours. Wine- and water-glasses designed by Lalique and silver from Georg Jensen combine harmoniously.

No less novel or delightful was a table centrepiece shown in the Exhibition of Modern Glass held recently at the Metropolitan Museum. Several black glass seals with large white tusks floated on sheets of opaque glass across a mirrored Arctic Sea, while opaque glass icebergs sailed between them and white glass bears looked on. One can not imagine a more refreshing sight on a hot day or evening.

Mrs. E. Mortimer Barnes's breakfast room, arranged by Thedlow, is shown in the large photograph on page 68, a charming, restful room with a round mirrored table that reflects the entertaining centrepiece. Guests are drawn to the green and crystal oasis as eagerly as the camels, giraffes, and elephants grouped about it. Graceful, green crystal palm-trees rise out of the silver oasis, giving one the sensation of a cool breeze when one lunches there on a warm summer day. With these Mrs. Barnes uses lovely old green-and-white Minton plates, with a different flower in the centre of each one, and old English silver. The mirrored top is removable and, since the table is small, may be slid onto another table on wheels, and rolled away to a convenient cupboard.

All of the table arrangements illustrated are for formal occasions, with the exception of that in Mrs. Barnes's breakfast room. But very simple ones may be discovered. Often, the fine sheen of the wooden table top is most effective. Lovely old Chinese dishes forming a disk in the centre and filled with sweets and flowers give a variety of gay colour effects. China figures and glass ones, pewter and silver, old and new, soft coloured pottery fruit in pottery bowls—all offer endless possibilities.

GOOD FORM IN FIGURES

(Continued from page 124)

The diaphragm is a part of our anatomy that few of us realize we possess, except when some gentleman of medical persuasion orders us to "breathe from the diaphragm." But, to our horror, many of us have discovered that that hard protuberance appearing just above our definitely defined higher waist-lines is none other than that very same diaphragm which is due to remain revealed until we learn how to control its muscles. The enviable poise of Buddhas may be attained by training these diaphragm muscles along the proper lines. A posture exercise that will help materially in this respect is illustrated at the lower right on page 83. After inhaling deeply, you raise the arms above the head and then bring them down to the sides, keeping the shoulders well back and stretching each finger to its limit. Then, you exhale slowly and relax the arms and fold them quietly in front of the body. If it is difficult to cross the legs in Buddha manner, this exercise may be done standing or sitting.

Stooping shoulders have constituted an element of discord in any silhouette (except, perhaps in that sad and slightly demented pose known as the "débutante slouch"), but, in the long, beautifully modelled silhouettes and in the entirely backless evening gowns of this season, they ruin the effect of any gown. An incidental detail of stooping shoulders is that women will attempt to hold themselves erect during fittings, but resume their habitual stoop unconsciously when they actually wear the frock. The following exercise (Exercise V.), illustrated in the photograph on page 124, will be of material aid in straightening the shoulders to a natural, easy posture. The arms are flung straight out in front of the body and forced back in a swimming motion. If you will imagine some resistance, such as water, the exercise will be more effective.

Thrusting forward of the head and the resulting lump at the back of the neck are especially conspicuous and especially distressing in the new silhouette. A posture exercise (Exercise VI.) that tends to correct this particular failing is illustrated in the photograph at the upper right on page 124. Beginning with an erect standing position, or a sitting position, if it is more comfortable, you bend the head forward and clinch the hands at the back of the neck. The head is then lifted and bent back to the full extent, the hands trying at the same time to press it forward. After a moment's rest in this position, you then reverse the tension, pushing the head forward with the hands and resisting with the neck muscles. This exercise should be repeated, backward and forward, from five to ten times.

It's smart to be Lazy

AT LEAST IN APPEARANCE

FASHION is a tyrant, really! For years she made us active sportswomen. Now, with no warning at all, she chooses to see us charmingly idle most of the day.

But any feminine heart is easily enticed to idleness by all her glorious new lounging ensembles and the little slippers that Daniel Green has devised to go with them . . . some of them gay as gypsy skirts . . . others fragile and feminine. In all his years of fashioning intimate footwear, Daniel Green has never made more lovely things. Silk crepes that glow like pearls, bright kids, satins, exotic metal cloth overlaid with embroideries, velvets . . . all are ready in your favorite shop to tempt you the first time you pass. They are priced from $15 down to $2.50, with lovely ones at prices in between.

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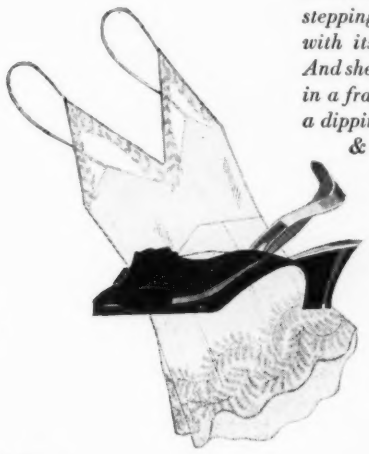
Quality Slippers

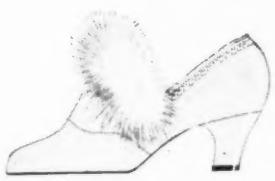
It is wise, always, to look at the sole of your slipper for the Daniel Green stamp. Then you'll never be mistaken in your choice.

"Comfys" should never change much. They are so perfect now for really tired toes. But this one has been given a lacy pompom that you'll like.

"Monte Carlo" is a new and distinguished back strap mule of crepe de chine, banded in gold and silver kid. Above, it is shown with crepe pajamas that have uneven trouser hems and a swathing girdle—from Franklin Simon, New York.



Some lucky person will love stepping into this satin mule with its flattering velvet bow. And she'll be proud of her curves in a fragile, fitted chemise with a dipping hemline—from Lord & Taylor, New York.



Pajama boots by Daniel Green are so dramatic . . . especially when they come in crepe de chine with a big fluff of marabou.

Again the "Monte Carlo"! This version is of two bright kids. Above, it poses smartly with a little blue peignoir, adorably striped with faggotting—from Wanamaker, New York.

"Bridge," the smartest leisure slipper we've seen, comes in crayon colors with a matching bow on its toe. It would be as perfect with a formal hostess gown as it is with this tailored tea-time pajama from Goupy.

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The Dayton Company,
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WINONA
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BILOXI
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Meyer Brothers
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SUMMIT
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Arnold Constable & Co., Inc.,
Stern Brothers,
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Sidney Eisnitz, 432 Amsterdam Ave.
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BINGHAMTON
Sisson Bros.-Welden Co.
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Adam, Meldrum & Anderson Co.,
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DUNKIRK
T. W. Sidey Estate
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S. F. Iszard Co.
FLUSHING
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GLENS FALLS
Boston Store Co.
HEMPSTEAD
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MOUNT VERNON
Best Silk Shops Ltd.
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Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
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Sibley, Lindsay & Curr Co.
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COLUMBUS
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DAYTON
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Sam Gordon
Successor to McCalls
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BRISTOL
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Sloan Co.,
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Wedge & Kirk, Inc.
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EL PASO
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Monnig's
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ONTARIO
HAMILTON
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EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25
AT ALL STORES AND NEWS-STANDS	35c
ORDERED BY MAIL	40c

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OTTAWA
Murphy-Gamble, Limited, Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul St.
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC
MONTREAL
Henry Morgan & Company Limited
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SASKATCHEWAN
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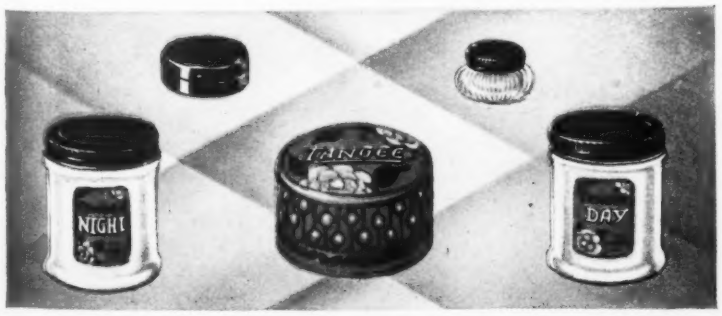
There is only one TANGEE.
When you ask for TANGEE, be sure you see the name TANGEE on the package.



TANGEE

world famous because of its Marvelous Color Principle

In an amazing way, Tangee changes color as you put it on . . . and blends perfectly with your own natural coloring, whatever your complexion. It is the one lipstick for blonde, brunette or titian.

You can see the color come to your lips . . . color so lovely, so natural that it seems a very part of you. And in truth it is, for Tangee is indelible and leaves no coating or greasy smear.

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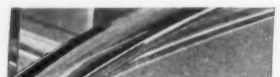
The Geo. W. Luft Co., N. Y.

From Actual Color Photograph taken in Florida of the Chrysler Imperial Town Sedan, $3075, f. o. b. Detroit *(Special Equipment Extra)*

All Chrysler models are on display at the Chrysler Salon at Palm Beach during the winter season



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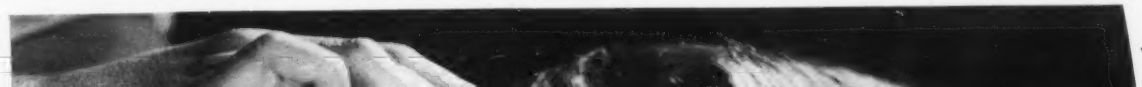

From Actual Color Photograph taken in Florida of the Chrysler Imperial Town Sedan, $3075, f. o. b. Detroit (*Special Equipment Extra*)
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–because it has been scientifically blended for your individual type of skin – this new powder gives you an invisible film of beauty ... a lasting loveliness which becomes a part of you. . .

At the first touch of your puff you will find to your astonishment that this almost-incredible new Powder by Pinaud literally becomes a part of you . . . Not just an obvious powder-coating — but an exquisite invisible film! Never, never have you looked so radiant — your skin so delicately brilliant, so velvet-smooth. Then too, because for the first time you are using a powder adjusted with scientific accuracy to the needs of your particular type of skin—this delightful new loveliness will last and last—indoors, outdoors—incredibly, indefinitely.

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PARIS · NEW YORK

You will find this new powder at your favorite shop today . . . in the now-famous black box at $2—or in its charming companion package of silver for $1.

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*Decidedly...*the *Coat of the Gathering!*

Perfectly at home on any occasion, whether it's an afternoon tea, a throng of shoppers, a meeting of successful business women or a day's fun at the club. And superior to anything within miles. It's one of the new Ekcomoor models for spring, tailored to its last inch and styled with a verve that puts new life into the wearer. Every Ekcomoor Coat bears up beautifully under dust, wrinkles and moisture... is fashioned of pure all-wool fabrics of exclusive design... and patterned in lines of incomparable smartness. Leading shops everywhere show Ekcomoor Coats. Be sure to see them this spring. Descriptive booklet sent on request.

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Look for this label on every genuine EKCOMOOR *Coat*

FOR ALL OCCASIONS

THE CHESTER DALE COLLECTION

(Continued from page 81)

and however modest its pretensions may be, widens her intellectual and spiritual horizons and enriches her contact with life immeasurably.

The portion of the Chester Dale collection which is generally known to the public is that comprising the work of French painters, since a number of these canvases were shown for the benefit of the French Hospital last year. This part of the aggregate was assembled in the incredibly short space of four and a half years—a fact that should be encouraging to potential collectors who despair of acquiring pictures of the first order in the belief that the best are no longer available. However rare the choice and representative picture may be, and however keen the competition, given the enthusiasm, energy, and knowledge which Mr. and Mrs. Dale brought to their task, the Aladdin-like feat of assembling one of the most important collections in the country in less than five years is not impossible.

While, undoubtedly, knowledge and taste are of paramount importance in amassing a collection of such scope and quality. the leaven of sound business experience also is essential, if, in the enthusiasm of intensive buying, the sense of values is not to be distorted occasionally.

Mr. Dale brought to this problem the experience of a notable Wall Street career. It is possible to achieve such a result in so short a time only by keeping the fingers on the pulse of the international picture market, which means knowing the whereabouts and history of every important picture and the possibility of its coming into the market. Intensively pursued, the business of collecting becomes a fascinating corollary to the major pursuit of assembling an important collection. It accumulates a vast amount of information relating to the period and the people; the Dale files are said to be unequalled in this country in their scope and accuracy. In spite of the importance of the business aspect of the matter, the Dale collection has not the impersonality of one made for investment purposes only, since it is destined for a museum.

BEHIND THE COLLECTING

Although it is the collection of nineteenth- and twentieth-century French painting that has been the object of Mr. and Mrs. Dale's recent intensive buying, Mrs. Dale's interest in art and the art of collecting extends much further back. As a pupil of Steinlen in Paris, she came in contact with the mordant realism characteristic of French radical painting of the turn of the century, and, while her contemporaries were admiring and buying the sugary anecdotes of the Saloniers or the sentimental socialism of the Barbizon School, she collected Lautrec lithographs and Forain drawings.

With a point of view definitely in favour of art as an expression of life, it was impossible for Mrs. Dale, when she returned to this country, not to respond to the artists who were the interpreters of contemporary American life. She was among the first to recognize the genius of George Bellows. His first portrait commission was a portrait of herself. Du Bois's vivid vignettes of the *comédie humaine,* Hassam's smiling impressionism, and a brief interest in Zuloaga's decorative portraits enlisted her enthusiasm before she commenced concentrating on painting of French and Parisian inspiration. The point of view which the collection consistently demonstrates has been expressed by Mrs. Dale in the foreword to her book on the collection, entitled, "Before Manet to Modigliani." "There can be no modern art without a modern point of departure, and the importance of any artist to-day is just in proportion to how clearly it serves to interpret our particular emotional reaction."

If the collection's distinction is largely determined by enthusiasm and knowledge, it has been disciplined by the endeavour to give it a definite direction; namely, to tell the story of French painting from before Manet, which in this case means David, Delacroix, and Corot, to Modigliani and to-day. The painters chosen represent what to the contemporary point of view are the dominant trends and influences and are in each case, represented by pictures typical of the various phases of their development. The collection is, therefore, not only a cross-section of the period, but an aesthetic biography of each of the painters included. It contains over four hundred paintings, water-colours, and drawings.

The conservative will be amazed at some of the pictures chosen to represent painters with such clearly defined characteristics as Degas, Matisse, or Gauguin. The Degas of the ballet-dancer period is adequately represented, but the most intriguing examples of his work are two early portraits belonging to a period not popular with the conventionally minded, who prefer that examples should inevitably be typical. Matisse is seen in his Pointillist beginnings, as well as in his later more mature development, and there are rare canvases by Gauguin in the pre-Tahitian period.

A WELL-ROUNDED COLLECTION

But high spots alone are not sufficient to tell the many-faceted story of nineteenth- and twentieth-century French paintings, and this the collection attests by the inclusion of some of those gifted Saloniers, who, although they left no important aesthetic legacy, did, however, paint some exquisite pictures, which are prevented by beauty alone from being relegated to the limbo of the dead and forgotten. The addition of a Carolus Duran, a Henner, an Alfred Stevens, and a Bastien Le Page gives the collection breadth of scope, suggests the possibility of revaluations, and prevents it from fitting into a stereotyped formula.

The portraits constitute a collection within the collection. Wherever possible, each of the painters included is represented by a portrait, even if his specialty may have been figures, still lifes, or landscapes. These portraits could be separated from the whole and remain a complete and distinguished group. Concerning her interest in portraits, Mrs. Dale has said in a paragraph occurring in the same foreword from which I have already quoted. "In portraits one is permitted to view the passing show and in the images they present of life and art we catch again the echo of their times as they follow each other across the century."

Additional warmth and vitality are given the Dale collection by the fact that it is lived with. The pictures, gathered with such passionate enthusiasm and scientific knowledge, are not consigned to remote picture galleries, but crowd one another on the walls of bedrooms, living-rooms, and halls. An adjoining apartment, which it was necessary to rent to take care of the collection's rapid growth, has already proved inadequate. The Modigliani's—there are twelve of them, since Modig- (Continued on page 134)

TROUSSEAU TREASURES

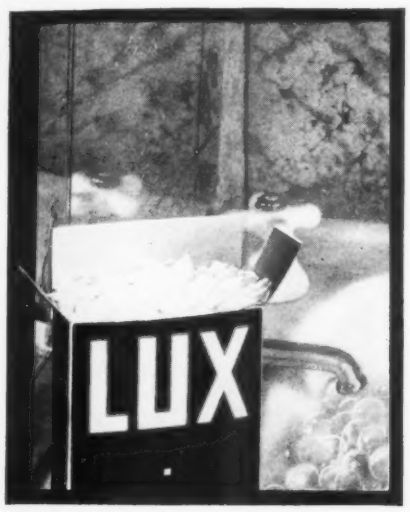
for which JAY-THORPE *advises the most precious care*

MANY distinguished brides entrust to Jay-Thorpe the creation of their entire trousseaux. Down to the filmiest bit of a step-in!

Brides no longer limit their choice of lingerie to the ivory or pure white formerly considered the only possible bridal color.

The exquisite Jay-Thorpe pajama ensemble shown by the mannequin at the right, for example, is of ninon in the new vivid rose shade, with very beautiful mauve beige Alençon lace.

And there are enchanting things fashioned of satin, triple voile, crêpe de chine, in other delectable colors—vanilla, pêche-beige, dusty blue, pale chartreuse. Colors almost too ethereally lovely for everyday wear! Yet they *can* be kept perfectly exquisite looking, the experts at Jay-Thorpe will tell you, if you give them the safest, gentlest care.



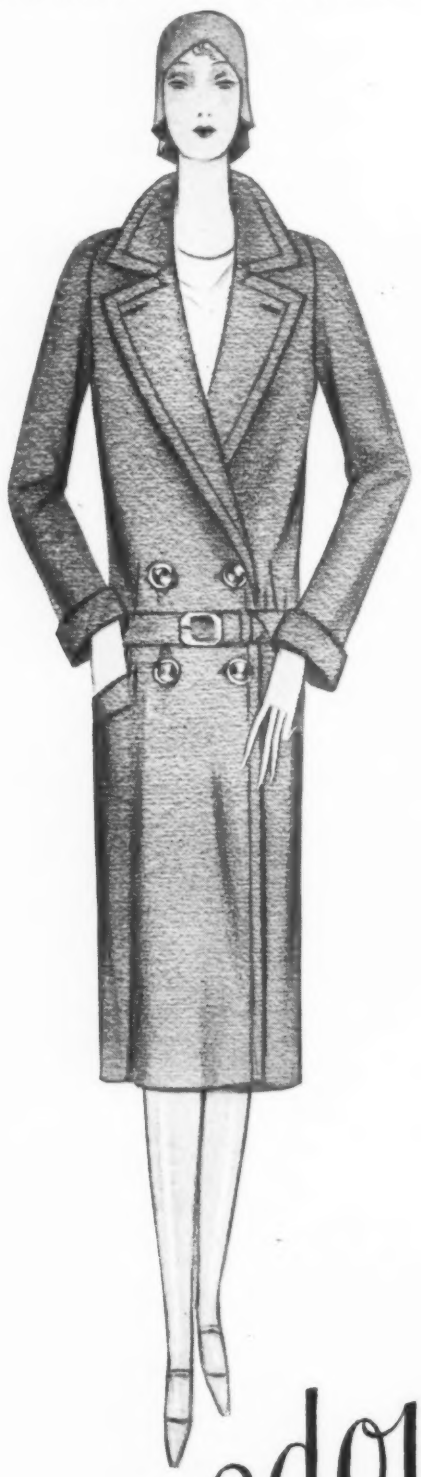
"OFTEN brides ask us," they say at Jay-Thorpe's, "how to protect the lovely lustre and the true tone of the beautiful colors in our lingerie.

"We advise the very gentlest care—just a dip in a bowlful of Lux suds. Any color or fabric safe in clear water alone is just as safe in Lux.

"We found by actual experience how quickly fine lingerie and hosiery lose their new look, become a bit faded, with ordinary soaps. While with Lux, even very fragile things stay exquisitely new looking, almost indefinitely."

Naturally, Jay-Thorpe—like the other exclusive fashion establishments of New York—advises Lux. For Lux is especially made to preserve the shimmering beauty of the finest silks, the downiest woolens. Give all *your* precious things this gentle Lux care advised by experts!

Trousseau treasures shown by Jay-Thorpe . . . satin gowns (left) . . . crêpe de chine chemise (upper right) . . . flowered chiffon panties . . . backless lace brassiere . . . chiffon evening handkerchief (center) . . . These delicate things are cared for as safely as sturdier silks and rayons, if you use Lux.



Swansdown COATS

Of the softest, fleeciest English "Swansdown," which can be had in no other Coats... Very handsome and dashing. Flawlessly tailored . . . Securable at the smartest Shops throughout the country...Fashion brochure free on request.

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ERDRICH-BERMAN, Inc.
The House of Swansdown
550 Seventh Ave., New York
Canadian Office . . . 310 Spadina Avenue, Toronto

NEW GROOMS SWEEP CLEAN

(Continued from page 62)

opposed. And, for to-morrow, the class is to memorize the little verse yonder on the blackboard.

The ancient theory that love
Is blind, has been the subject of
A series of explosions
And so a bride who'd keep her groom
Should try to leave a little room
For his sartorial notions.

OLD MAN GIVER

All of this high-grade advice about not trading in on a colour too heavily just because you think it's smart or pretty is leading up to a dictum concerning which we can not be too firm: i. e., as the saying goes—buy plenty of clothes, but don't buy them indiscriminately. You'll get tired of them if they're not well thought out and carefully planned, even if he doesn't. Don't feel you must buy everything offered you from the Battery to the Bronx. Stockings by the dozen are all very well, if you buy them properly—all in the same shade for daytime, and another neutral tone for evening. Gloves likewise. But don't let the idea of getting married go to your head. A trousseau should mean simply a well-balanced wardrobe that would be perfectly sound for even a normal young woman. You'll be normal yourself within a few weeks after the wedding. Just as normal and outspoken as the lovely young man of whom we've been talking. So you might as well get started right.

You're going to want new dresses after a few months, and, if your closet is bulging with an unassimilated trousseau, what will you do? Even if your family owns ninety-nine and forty-four one-hundredths of the Denver mint, it doesn't make sense to buy more clothes than you know what to do with. Enough is enough. So, if Father can afford to fit you out in the style to which you would like to be accustomed, utilize his natural resources intelligently. Don't tease him for a welter of dresses and slips and tea-gowns and pyjamas that will inundate you. It's depressing to have to hunt for occasions to fit your clothes.

Do your best wheedling in behalf of the utilitarian things you will want to keep for several years—a good evening wrap, expensively furry, plenty of conventional made-to-order shoes that won't go out of style (sports shoes, French evening slippers, and simple dress pumps). Get him to express himself substantially in the shape of a fur coat that will be hanging at attention in your closet for the next three or four or five winters if need be. Perhaps, a nutria greatcoat for country week-ends; maybe a Persian lamb for gamboling about town. Anyway, you shouldn't expect your husband to become a fur-bearing animal while the dew is still on the rose. It's kinder and wiser to work on him gradually.

A tweed sports suit and the fur-lined tweed coat shown on page 62 are other excellent items to get before you leap, for, even if you're going to live in the heart of Africa, you'll want such clothes on ferry rides across the Atlantic. A good separate fur piece, sable or fox, if possible, will do worlds for the suit and coat your husband will be buying you several springs after you have left the parental igloo. And it's much more satisfactory to have a nice assortment of these almost permanent classic staples and a few well-chosen dresses in your cupboard, than a large congregation of temporary fillings. Whether you're rich or poor, they are the making of a substantial wardrobe and will be with you graciously, long after you have mercifully forgotten what acute indigestion some of your unnecessary trousseau dresses caused you.

As to lingerie, you can stand a good deal of it, but the old helter-skelter system of buying anything the eye lights lovingly upon without regard to its confrères is out of date. Stick to some sort of colour scheme, and don't expect your bureau drawer to feel kindly towards you if you mix its fare and dose it with a conglomeration of peaches, greens, orchids, and pinks. Many well-clad women have several chemises made exactly alike, and gowns and slips likewise. This is a pretty idea if you have found a style that is smart and becoming, but don't buy too many just because of the impulse to spend lavishly when involved in a trousseau. One person can wear only just so much, and silk is apt to rot if tucked away in chests too long. Buy perhaps a dozen of each of your daily needs, and then four or five very sheer extravagances for dessert.

Just use your common sense when you're annexing Papa's cooperation. And, while we're on Father, don't forget that a trip to the dentist en route to the shops isn't a bad idea. And if you're really interested in sparing your husband's bank account and nervous system, take pains to make intelligent plans about running his particular kind of living arrangements. Make yourself a set of water-tight resolutions to be a sensible and efficient housekeeper, for a new husband has plenty of burdens to bear and crises to face without throwing his financial regimen out of kilter unnecessarily. There may be twins, or a fire, or measles, so have a care how you press him at the outset. All of which may remind us of the old nursery rhyme:

It's reasonable to suppose
New husbands have to bear some blows
Of one sort or another;
So brides should always plan to get
Their sables and a helpful set
Of brains from home and mother.

HUMBLE PIE À LA MODE

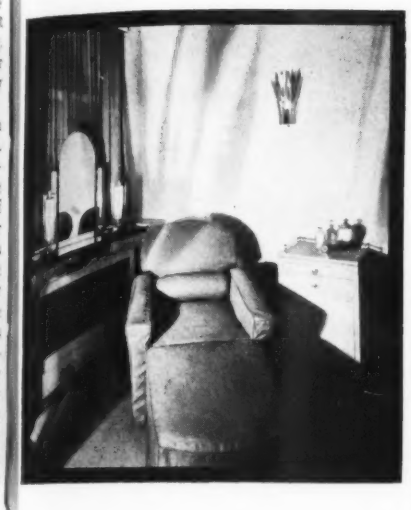
Have you been used to having a maid to coddle your clothes? Then be careful, unless you're getting one thrown in with your husband. If you're marrying a young fellow just beginning to get ahead, or maybe still a little behind, steer clear of the lingerie that stipulates French pleats and loving care. Avoid dress fabrics that need constant steaming and pressing and tending. There are plenty of smart materials available that don't have to be fussed over and shielded from the hard knocks of every-day life. Look sharp and buy those if you've got to do things for yourself. Or, as one of the early minnesingers so admirably phrased it,

Be sure to pick out silk and tweed
That's firm, and will not go to seed
Without undue caressing.
And in your lingerie delete
Each pretty but redundant pleat
Unless you're fond of pressing.

RICH MAN, POOR MAN

Whether he's rich or poor, you will want a supple, beautifying sort of négligée and a snuggly, warm one. You'll want a pair of lounging pyjamas and a tea-gown and a bed jacket or two; more, if there are money and leisure in the offing. But use your head about this, and don't get a lot of stuff and nonsense that will be useless and out of place, just because it looks picturesque. Get things that you would need if you (Continued on page 134)

the new salon of Kathleen Mary Quinlan provides the modern setting for making beauty Chic



● One of a suite of pastel-tinted intimate rooms where skillful hands gently smooth Miss Quinlan's delicious creams and lotions over tired skins, where eyes are refreshed, hair made lustrous with health.

● In the drawing room, below, Mr. Robert Locher, designer and decorator of the Salon, has combined lovely tones of sapphire and turquoise blue with consoles and lamps of burnished gold, crystal and sapphire mirrors.

● Kathleen Mary Quinlan's new Salon is the very quintessence of all that is newest in the art of creating beauty. Divinely quiet, marvelously equipped, it is also a bijou of exquisite taste.

A mirrored foyer in silver leads to a drawing room where walls and furnishings in sapphire, turquoise and hydrangea blue, contrast brilliantly with lamps and consoles of burnished gold.

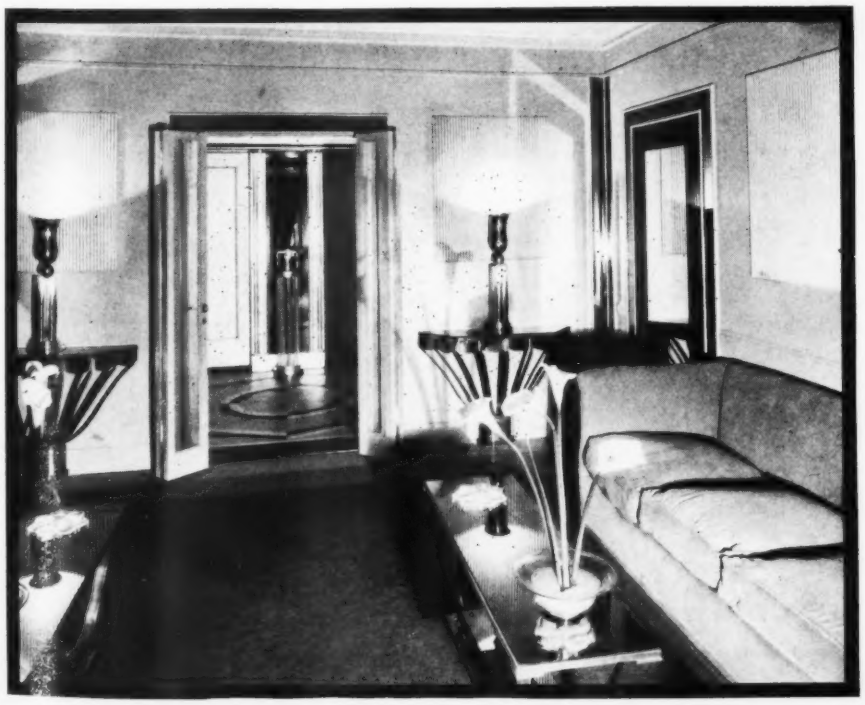
Choose which of the exquisite treatment rooms you will enter—peach, lilac, pervenche blue, spring green, shell pink—a whole suite of them, each different, each intimate and inviting.

Quiet (sound-resisting walls); fresh air (a special ventilating system); sunlight (wide southern windows); luxurious chairs which let down completely for an interval of relaxation.

And now the velvet fingers of Miss Quinlan's assistants skillfully apply her marvelous preparations, which work in harmony to make beauty not only fresh, but chic. Faces that come in weary go forth restored to youth; throats grow slender, white, smooth; eyes shine with rested brightness; hair glows with new health.

And before you leave this oasis of repose, you receive deft touches of rouge, lipstick, eyeshadow and powder, which match your skin, lips and eyebrows and serve to enhance in the new smart manner, your *natural* loveliness. 655 Fifth Avenue, at Fifty-second Street. Appointments by telephone, Plaza 4086.

● In a lovely little room in silver leaf. . . seat cushioned in red leather . . . a pendant light of bright transparent crystal and black discs drops from the ceiling like an exotic flower. From a black glass and chromium container, the tall leaves of a snake plant point toward the recessed silver ceiling. Silver doors lead to Miss Quinlan's jewel-like office and her consultation room.



Copyright 1930, Kathleen Mary Quinlan, Inc.

HAVE YOU HEARD

about the marvelous new powdered soap specially for silk stockings and underthings—keeps them sleek and saves them from runs by *restoring the natural oil in the silk!*

● **Try it next time you wash your *gants lavables*—chamois or suede. (Always first make sure dye is fast in plain water) Silk-Eze leaves them soft and spotless—even after driving. *Restores the natural oil in the skin.***

● **Washing sweaters, sportswear, wool sox, etc. with Silk-Eze keeps them soft and fleecy, free from that straw-matting look—*restores the natural oil in wool, too.***

● **Saves one's hands—they feel as if you had been putting on lotion when you finish washing a pair of stockings or gloves with Silk-Eze. Preserves the natural oil in the skin.**

★★ *Write*
SILK-EZE CORP., 441 D Street, Boston, Mass.
Gentlemen: It would be convenient for me if Silk-Eze were carried regularly at

.....(shop)

.....(address)

In the meantime would you be good enough to send me_____packages for which I enclose _____

Name.....

Street.....City.....

You will find Silk-Eze in Hosiery Departments of such leading stores as these from coast to coast:

Lord & Taylor
Bonwit-Teller
John Wanamaker
B. Altman & Co.
Arnold Constable
Best & Co.
Bergdorf Goodman
Franklin Simon
Gimbel Bros.
Russek's
Saks
Stern Bros.
Stewart & Co.
J. & J. Slater
Walk-Over Shops
etc., etc—or else★★

25¢ where you buy your hosiery

THE CHESTER DALE COLLECTION

Continued from page 130

liani is one of the special enthusiasms of the collectors and the subject of Mrs. Dale's most recent book—are stacked against the walls, and Lurcats, Chiricos, Utrillos, and Laurencins are waiting their turn at wall space. Only in the dining-room are the pictures used as part of a decorative scheme. Here, Cézanne's famous "Blue Still Life" and a gorgeous Fantin-Latour—flowers and fruit against a blue background—serve to accent a colour scheme of yellow and blue.

If one grants, with Mrs. Dale, that any attitude of felt finalities in art is absurd in face of the evidence of the last hundred years, and that, therefore, any estimate as to the ultimate connoisseurship displayed in the collection is superfluous, it must remain an illuminating record of a period and spirit which entered into the adventure with creative enthusiasm.

NEW GROOMS SWEEP CLEAN

(Continued from page 132)

were clinging to single blessedness, and then add a few attractive fillips out of regard for masculinity.

If you're marrying a rich man, get superlatively good things. Don't hesitate at what may seem shocking extravagance, or you'll want to throw your trousseau out when you get used to more spectacular spending. If he's poor, you'll want useful, well-made clothes, too, but not necessarily precious or rare finery. To put it briefly, in verse,

For some, the humble muskrat will
Unquestionably fill the bill,
But those for whom the kitchen sink
Is not designed, should manage mink.

JINGLE BELLS

It used to be the fashion to prepare weddings with the tremulous hand of a Morris Gest coming down with a Miracle. But it looks as if we had passed that stage and had done away with theatricality at the altar and en route to it. The bride is now being considered a human being, and wedding-dresses have become matters of the moment, as well as of moment. Don't let anybody put you or the bridesmaids into clothes that look like a Ziegfeld finale. Fancy-dress costumes and bolts of tulle are at home on the stage, but not in church. Keep your wedding-dress in the mode. Keep your bridesmaids in the mode. The new romantic silhouette is the answer to the bridesmaid's prayer. Don't inflict picture hats on their coiffures if it's a turban season. There are too many such horrors cowering on closet shelves now in their original tissue-paper, with never a glimpse of daylight. Keep in mind the fact that the bridesmaids may want to use their hats and dresses again, and, if they'll pass muster in real life, they are pretty apt to do well at a wedding. Keep them smart and keep them simple. For, as the old adage goes,

Too many ruffles and meaningless laces
Spoil the most ravishing figures and faces.

MARGARET FISHBACK

AN IRISHWOMAN AND THE MODE

(Continued from page 69)

Yes, pretty ladies, you pay too much attention to detail—you smother your own personalities in it. It's not so terribly important where you have your bag mended, nor is it worth a half-hour's conversation. It doesn't matter if it is tied up with string, if you hold it well—so few people do hold bags well, don't they? And if every stitch in the *beaux dessous* is not hand done—it will all be the same in fifty years. And all is well—so long as you don't wear beige!

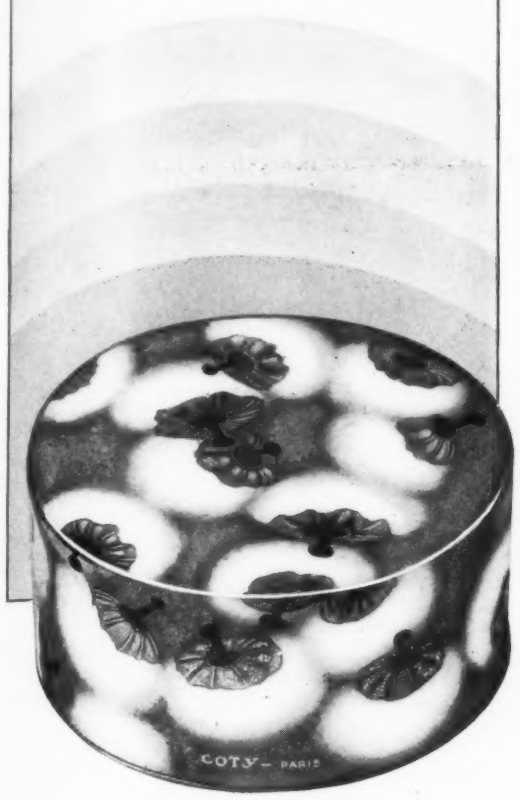
For all my inferiority complex about clothes, I have one or two little theories about these things. I will not spend my life matching bits of stuff or seeking dressmakers in by-streets. I will go forth sometimes to buy something warm for winter and come home instead with a bit of old Irish silver or a little ivory carving. And I like to be different in little ways—to have odds and ends others don't, my own personal "chic." I have a lovely paste ship in full sail that causes endless admiring comment, an eagle's foot in a queer white-gold setting that enlivens the oldest tweed suit, a great huge seal-ring that makes my hands longer and whiter. I think it's rather fun to have a packet of fags and a few stray matches, when everybody else has a lighter and a case to match. It reminds me of a dear friend who will persist in carrying to the smartest parties a "my darling" cigarette tin, though she has the best collection of jewelled boxes by Fabergé in the world. But she likes her old tins and says they are her own "chic."

I hate to go to the races with a fancy leather thing to hold my race card and a gold pencil to tick off winners. I like an old stub that I'm not afraid will be stolen. I like my old white "mac"—not too white, at that—with many pockets to put my hands in. And I like, above all—if I stop to think about it—to look as if I didn't care a tinker's dam—which is one thing British women can do and do well.

After all, it really isn't half as nice to hear said, "Who is that nice-looking American woman over there?" as just plain, "Who is that nice-looking woman?"

Women should be universal and not particular. At least, not too particular.

TONE-PERFECT



OCRE

OCRE-ROSE

ROSE NO. 1

ROSE NO. 2

RACHEL NO. 1

RACHEL NO. 2

NATUREL

MAUVE

BLANC

COTYTAN

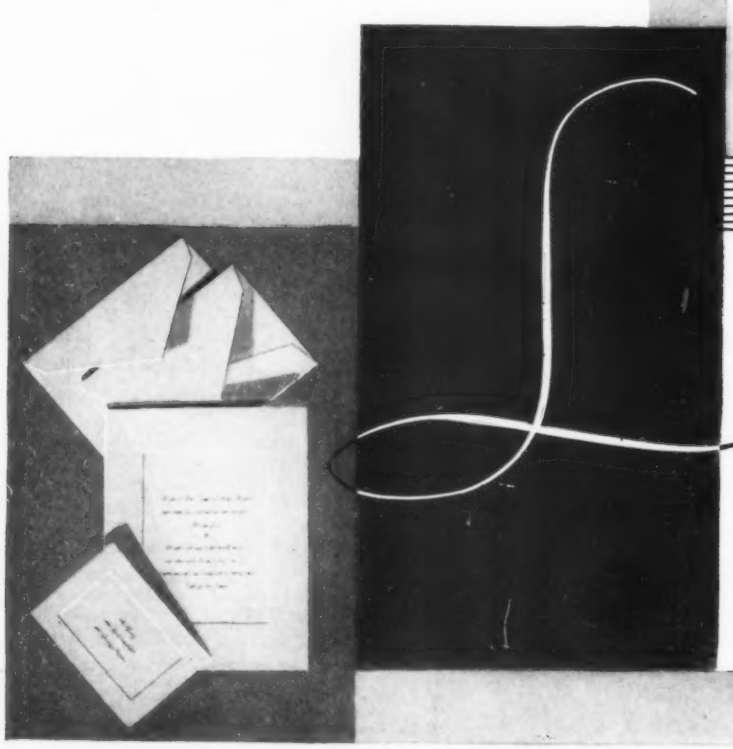
LES POUDRES COTY

SIMPLE PERFECTION! THE "PERSONAL" DISTINCTION OF THE SHADES BEAUTIFYING EACH TYPE OF COMPLEXION — THE INDIVIDUAL FRAGRANCE — THE SILKEN TEXTURE — THE COMPLETE LUXURY OF SUPREME QUALITY

A LUXURY CREATION — "NECESSITY-PRICED"

EACH DETAIL HAS BEEN SO WISELY CHOSEN

When there dawns the greatest day of all, everything that has to do with the bride must indeed be faultless—her veil must be becoming, her shimmering bridal gown delightful, her jewels smart—and the invitations and announcements should be engraved upon ultra-correct Linweave Wedding Papers, the accepted formal stationery of the most discerning . . . "A Little Book of Bridal Veils" will be mailed you free on request. Linweave, 21 Cypress St., Springfield, Mass.



VEIL BY L. P. HOLLANDER · FIFTH AVENUE · INVITATIONS BY LINWEAVE

Linweave

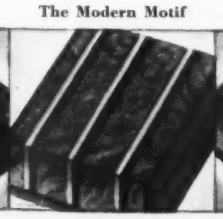
WEDDING PAPERS

we domesticate the typewriter

Ships. Maps. A coach-and-four. The crisp motif of a woman's head, modern. A Japanese garden. They're painted on your lamps. Framed on your walls . . . Now they play a new rôle . . . On typewriter covers! For the typewriter on your library table. To mask its stark, metallic, office-like efficiency. To make it "belong" on your library table fittingly as a cigarette box. Or book-ends. Or the lamp . . . At any up-to-date store.

The Map

The Modern Motif



The Japanese Print

The Sailing Ship

Remington

TYPEWRITER MODERNE

A PRODUCT OF REMINGTON RAND

Refreshing

THE azure bowl of a fleckless southern sky . . . the tripping wavelets of a turquoise sea . . . a glass of bubbling White Rock following your dip in limpid waters . . . instantly banishing strain and rounding off a glorious afternoon. White Rock puts one in just the right mood for the gay, starlit evening ahead . . . White Rock and White Rock Pale Dry . . . universal choice of those who bask in summer sunshine all the winter through.

White Rock

Bottled at the Springs, Waukesha, Wis.

AMERICA'S SPARKLING WATER · · · PALE DRY GINGER ALE

Is YOUR HAIR.... 100% alive ?

consult Ogilvie Sisters authorities on the care of the hair

THERE are department stores and beauty salons all over the country—headquarters for Ogilvie Sisters' treatments and preparations—where you can find the answer to any question you might like to ask about your hair: Why is it dry and brittle? Oily and stringy? What gives it that faded, half-starved look? How often shall you wash it? Can premature greyness be prevented?

Day in—day out—seven Ogilvie Sisters are solving difficult problems of hair care; travelling the country over—diagnosing hundreds of difficult cases—supervising treatments in numerous salons—instructing salespeople and representatives in the science of correct hair care.

Each month thousands of women write in to Ogilvie Sisters—visit their salons—in search of help and guidance. And no one who has ever followed their instructions—used Ogilvie Sisters' preparations faithfully—has failed to achieve remarkable results.

You can step into any department store that carries Ogilvie Sisters' preparations and discover a competent, well-trained representative—capable of diagnosing your particular hair needs and outlining the best possible treatment.

Ogilvie Sisters have prepared a comprehensive, authoritative book on the care of the hair, that you can have for the asking.

• • •

Leading department stores carry a complete line of Ogilvie Sisters' Preparations: Tonics for Dry and Oily Hair—Special Remedy for Falling Hair and Dandruff. Also a wide range of combs, brushes, pomades, wave lotions, brilliantine—and the like.

Ogilvie Sisters

Washington • Paris • Biarritz • 604 FIFTH AVENUE • • NEW YORK

• THIS IS ONE CORNER OF YOUR HOME

which friends discuss

YOUR guests have said good-bye. Lingering in their memory are the impressions which they carried home with them.

For people know that, even in old homes, bathrooms need not look shabby or antiquated. That very often the only touch of modernity needed is a new toilet seat—a small item, yet a permanent improvement, when you choose it from the Church assortment.

Church Sani-White or Church Colored Seats with Bathroom Chairs or Stools to match, can be bought at the plumbing store and quickly attached to any make of bowl. With colored rugs, curtains, towels—little touches of color which you may already have—a Church Seat, chosen from the complete range of pastel shades and lovely sea pearl tints, will make your decorative scheme complete.

Whether your choice is the Church Sani-White or Church Colored Toilet Seat, you can rest assured that it will always look tidy and neat. The Church Seat will not chip, crack, nor lose its original handsome finish. In ten minutes you can transform your old bathroom into one of modern color and attractiveness.

Write for our illustrated folio telling you all about the large variety of Church Toilet Seats and Bathroom Stools offered. C. F. Church Manufacturing Company, Department H-2, Holyoke, Massachusetts.

CHURCH *sani*-SEATS

TOILET SEATS FOR BETTER BATHROOMS

SIX FEET OF FASHION

Opera Pumps and One-Strap Slippers Are Smart Favourites

The one-strap slipper of brown kid shown above gives an unusually lovely line to the foot, as it has only one seam, which appears down the back; from Stewart

For evening, and for dancing in particular, nothing is better than this sandal combining crêpe de Chine, moire, and gold and silver kid bands; from Stewart

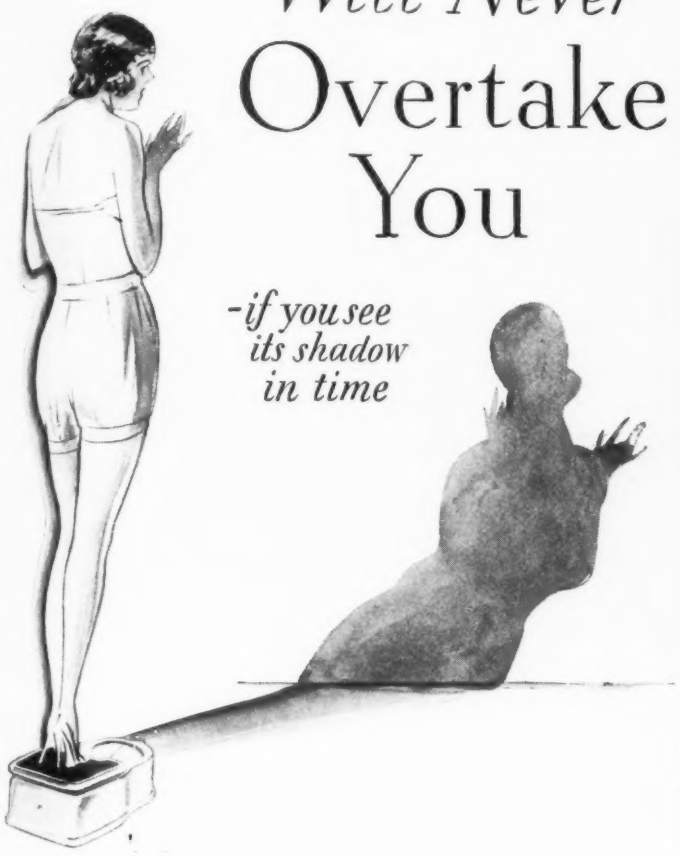
The slipper with a strap at the ankle gives a slender line to the foot. This model is of brown suède trimmed with lizard; from Stewart

Black mat kid and black suède are combined in this high-cut step-in opera pump. An unusual button fastening gives a further touch of distinction: Stewart

Three bows of gold kid trim this opera pump for evening, of white-and-gold lamé. This slipper may be tinted in any shade to match the wearer's frock; Stewart

This very charming version of the formal afternoon opera pump is of black suède with effective curving bands of black patent leather and black silk kid; Stewart

Overweight *Will Never* Overtake You



-if you see its shadow in time

THE creeping shadow of overweight, though invisible to you, will be detected when it first appears if you weigh daily on a Health-O-Meter. With the coming of the first unwanted pound, your Health-O-Meter will flash the warning that will subconsciously cause you to eat less until that extra pound is gone! That's why you'll never suddenly find yourself ten to fifteen pounds overweight if you follow the example of thousands and watch your weight daily on a Health-O-Meter automatic bathroom scale.

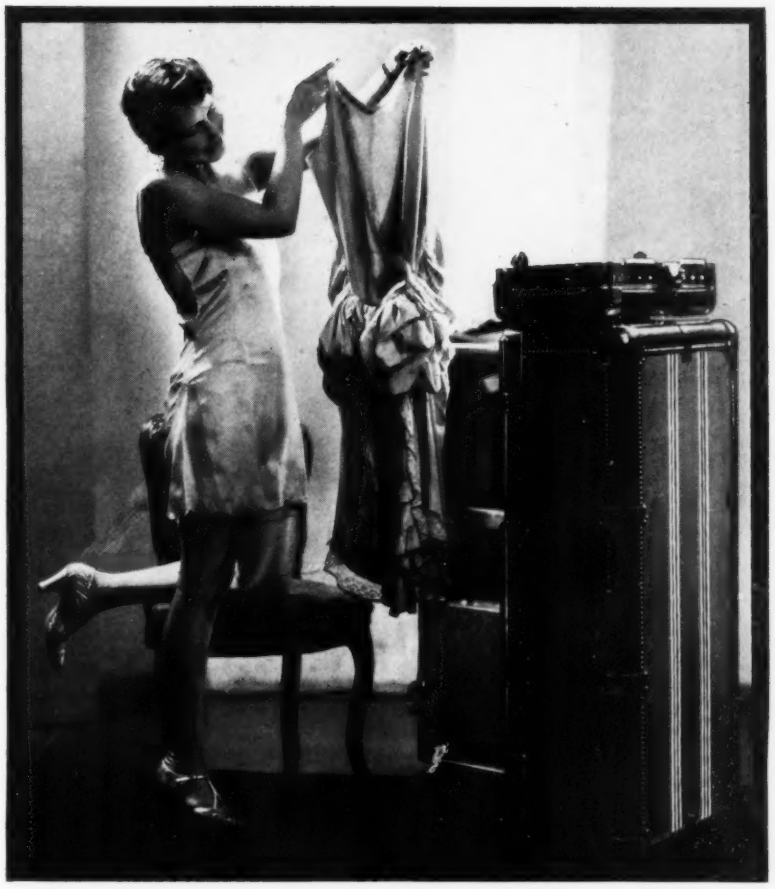
Should you be overweight or underweight now, "Scientific Weight Control", a book accompanying each Health-O-Meter, will give you the easiest, quickest, safest methods of taking off or putting on weight that have the approval of the medical profession.

The De Luxe Health-O-Meter combines superb artistry with exclusive features that insure its accuracy against jars, moisture, sudden strains. Weighs the same no matter where you stand on the platform. The one-piece shell, free from cracks, is easily cleaned. Built close to the floor, it is impossible to tip. Covered by a bonded guarantee. Procurable at department, drug, hardware, physicians' supply stores, or from the Continental Scale Works, Chicago, Ill.

The New De Luxe Health-O-Meter is finished in green, blue, orchid, ivory or white.

Health-o-Meter

AUTOMATIC BATHROOM SCALES



FRESH LOOKING . . . UNWRINKLED . . . UNMUSSED

the daintiest frock travels safely in a Hartmann

No frantic late arrival quests for maid service when you travel with a Hartmann. No matter when you come or where you are,—your daintiest frock slips gratefully out of your Hartmann looking almost fresher than before.

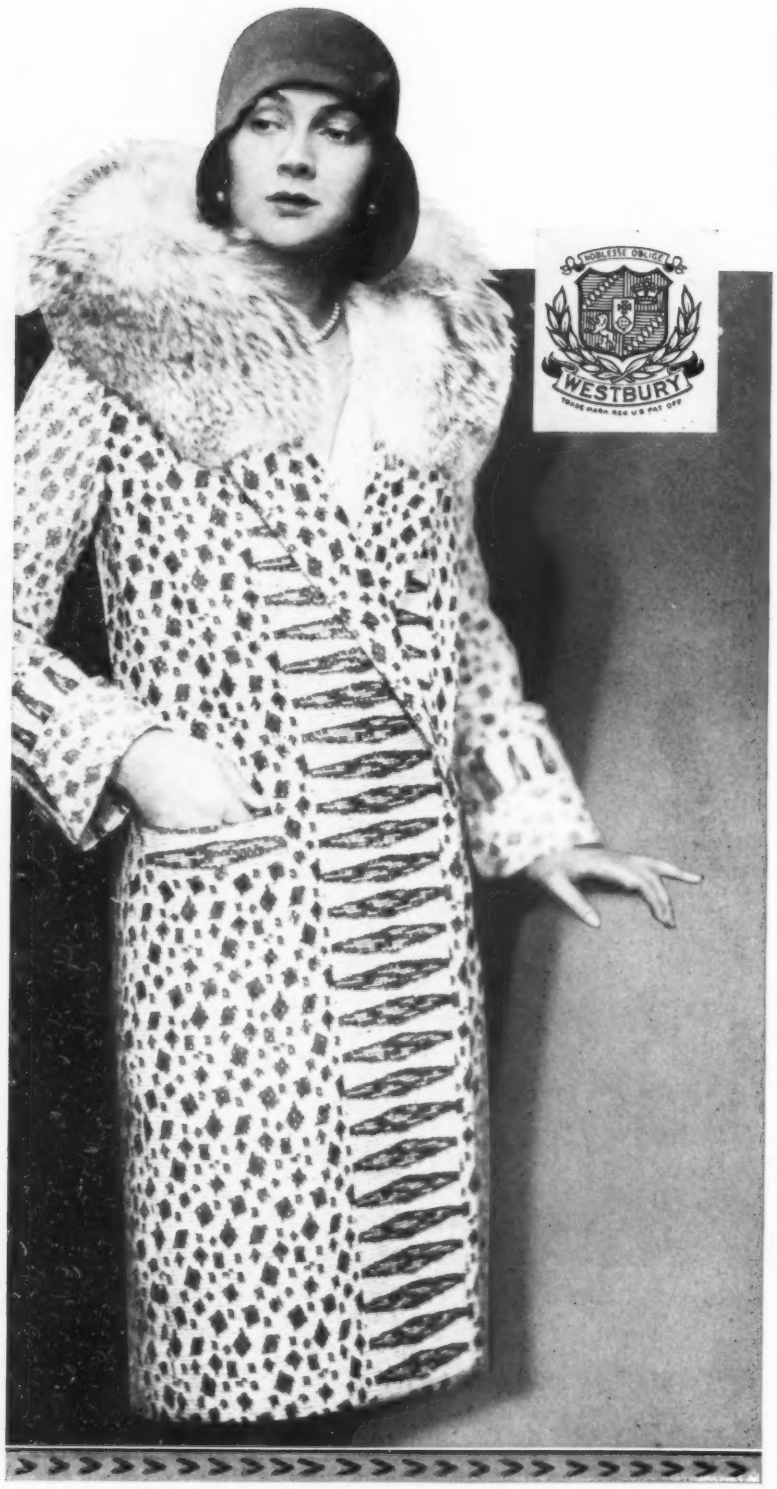
An ingenious protecting cushion top holds Hartmann dress hangers apart—allotting generous space to each. Skilfully devised "Two-End" hangers hold each dress gently but securely in place in transit.

See this smartest of modern luggage. You'll enjoy the new colors—the swagger lines and ever-so-good-looking finishes. At good shops and department stores.

HARTMANN TRUNKS

All sizes, models and prices. Matched groups if you prefer in tan canvas grain Ducord with Regimental Striping. Priced $35 to $225.

Hartmann Trunk Co., Racine, Wis.



WESTBURY

SPORTS—UTILITY—TRAVEL

TOPCOATS

Springtime soon, when all the earth is gaily clad anew—when Dame Fashion follows Mother Nature in presenting to the world a fresh appearance.

How refreshing then this Westbury Topcoat with its lovely patterned imported fabric. An outdoors-inviting coat whose charm is heightened by its flattering Badger collar.

This is but one of a host of lovely, new Westbury Topcoats for Spring. See them at your favorite shop (you will recognize them by the label reproduced above) or write to Bagedonow—Creator—265 W. 37th St., New York, and ask for Style Booklet.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss F. L. C.: My mother and father are both dead, and I am to be married at the home of an uncle, my father's brother. I desire a very simple home wedding, but, since many of my father's relatives live in the city where I am to be married, would it be at all possible to have just the immediate families, even though other aunts, uncles, and cousins are living in the same place? They are almost strangers to me, and I would prefer not having them at so intimate an affair. Would it be proper for me to exclude them from the wedding and invite them to a reception when I return from our honeymoon?

We have thought of enclosing a separate engraved invitation with the announcement. Would this be permissible? If not, can you suggest what we should do? Since I am a stranger to my fiancé's relatives and friends, as he is to mine, could we send an "at home" card? Could it, too, be enclosed with the invitations and announcements? What forms should we use?

If the bridegroom does not have a best man, will the bride have a bridesmaid? Could a cousin of the bride act as best man even though the groom does not know him? Could a bride wear satin and a veil if the groom wears a dinner-jacket? Could a dinner-jacket be worn at a four o'clock wedding? How long before a wedding should the groom's family be invited to come, and how long after the wedding should they be entertained? They will have to come a long distance.

Ans.: It is entirely a matter of your own choice how many or how few people you invite to the wedding. It is not necessary to ask more than the immediate families if you prefer it that way. As you suggest, those whom you were unable to invite to the ceremony might be asked to the reception a month later.

The invitations for this had better be sent out about two weeks before the event. The form for a reception card is given in Vogue's Book of Etiquette. "At home" cards are enclosed (when they are enclosed) only with the wedding announcements.

A best man is an indispensable factor in the marriage ceremony. If it is not possible for your fiancé to have one of his friends, it would be very natural for him to ask your cousin. A dinner-jacket is informal evening dress and could not possibly be worn in the afternoon. The correct costume for the groom, if the bride wears satin and a veil, is a black cutaway coat and grey striped trousers. The groom's family receive their invitations at the same time as every one else—about two weeks before the wedding. They generally leave immediately following the ceremony.

Miss F. M.: I would like suggestions for bridesmaids' costumes for a wedding at which the bride will wear a gown of deep cream crêpe-backed satin with a medium train and a tulle veil. One attendant wishes *point d'esprit*, but her companion would prefer some other type of dress.

Ans.: The bridesmaids' dresses are always selected by the bride, and, if the attendants do not like the dresses it is unfortunate, but unavoidable. In the case you mention, all we can say is that the bride should select a material that pleases as many as possible of her bridesmaids.

Mrs. A. L.: In deciding some of the details of my wedding, I find myself in need of information from Vogue. We are both of us, my fiancé and myself, living away from our respective homes, but we have many friends and business associates who should be invited to the ceremony. For this reason, we have decided to have the wedding at my sorority house. There will be approximately seventy-five guests. I should like to have an afternoon wedding, at about three o'clock in the afternoon, leaving immediately for a short motor trip through the South.

I wish the wedding to be quite right in form, and, since I am a young widow, the arrangements, of course, will differ from the usual ceremony.

(Continued on page 142)

CROWN LAVENDER SMELLING SALTS

At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, and counteracts faintness and weariness. It is invigorating, highly refreshing—always a delight and comfort. Two sizes sold everywhere. Schieffelin & Co., Sole Agents, U. S. A., 16-26 Cooper Square, New York City.

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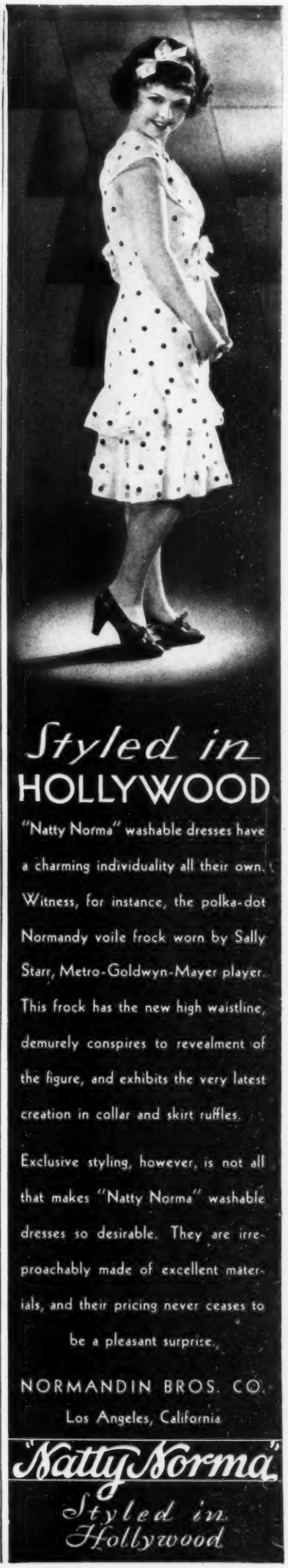

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Send for this booklet describing Miss Curran's own methods of hair treatment and secure a diagnosis of your individual hair problems.

JANE CURRAN

Dept. V-1

101 West 31st Street ✣ New York

ANSWERS

(Continued from page 140)

We are to be married by a Protestant minister, and we both wish to avoid unnecessary expense. I should prefer to wear an afternoon dress and hat of velvet, carrying American Beauty roses. My fiancé would prefer wearing a double-breasted navy-blue suit. For going away, since we are to drive to Saint Louis, where we shall be stopping at hotels, I plan to wear a formal coat, and he will wear a dress overcoat. Are these decisions in good taste, or would you suggest changing them?

May I have an attendant to hold my bouquet while the ring ceremony is being performed? With whom and from where should the bride come to the improvised altar? What should the attendants wear? What are their duties? If the bride's mother can not be present, may the "house mother" act as hostess to welcome the guests? Should the bride throw her bouquet as she goes up-stairs to dress before leaving on her honeymoon?

Should refreshments be served? Would wedding-cake and coffee, or something equally simple and inexpensive, be in good taste? Should the invitations be written or printed? If printed, what is the correct form? If my parents could not be present, would the form be different?

Ans.: Before answering your questions, we should like to acquaint you with the fact that there is a Vogue's Book of Brides, which would be extremely useful to you at this time. In regard to your particular problems, we will do our best to help you.

If your future husband is wearing a double-breasted navy-blue suit, which would be quite correct for travelling, a smart street ensemble would be much better for you than a velvet gown. The simpler the costume for the journey, the better taste it will display, and, since you are starting on your trip at once, the travelling costume will save considerable time and be in good taste, as well. The velvet gown and the wrap may be saved for wear in Saint Louis.

No attendant is permitted if the bride is a widow, and we should advise omitting the bouquet. A smaller corsage bouquet of gardenias would be more suitable. Every bride is accompanied by her father or by some male relation, or even an old friend of the family may do the honours if necessary. The bride meets the groom and best man at the altar. Of course, if possible, the bride's mother should be at the wedding; otherwise, the "house mother" may be considered the hostess.

If you are married at three o'clock, you will hardly need much refreshment, since it is too late for luncheon and too early for tea. Sandwiches, wedding-cake, and whatever beverages you prefer would be appropriate.

Printing is never correct for invitations. They are either written or engraved. They should be sent out by your parents, and the correct form is to be found at any good stationer's.

Mrs. H. S. O.: When one is invited to a "shower" for a bride-to-be, who is a mere acquaintance, and one is unable to attend, should a gift be sent?

Ans.: Since "showers" are not given, so far as smart social custom is concerned, it is difficult to advise about them. Etiquette is in no way involved. In this case, we should be guided by the amount of intimacy with the bride. Since you do not know the bride well enough to feel that you would like to send her a gift, it would seem unnecessary to do so, particularly as you will not be present at the shower.

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SPRINGTIME in France!...no tourists, no trouble securing reservations... the smartest people ...a chance to catch the summer fashions first...weather for gods. Biarritz, a gorgeous beach, a setting of the utmost chic for every scintillating hour... St. Jean de Luz, where mountains meet the sea...Hendaye for golf...the Pyrenees, skyhigh between France and Spain, with winter sports that carry the ultimate thrill... Marseilles, the greatest port in France, with moving-picture streets and ships from Africa...the Riviera, abloom with flowers, ablaze with jewels... Cannes, Antibes, Juan les Pins, Nice, with motors flashing the international set from one gay party to the next... Monte Carlo, newly smart, the magnet of the world that plays for dizzy stakes. Return through the Chateau Country... and find history come alive in silken gardens, rooms that echo dancing feet of long ago...enchanted miles roofed with a dazzling sky, threaded with roads where common sense is the only speed limit...yours to love and linger in till Paris calls...center of elegance, of wit, of cookery and charm, endlessly changing...the perfect mistress for the wandering heart!

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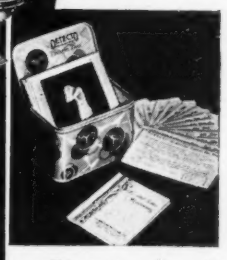

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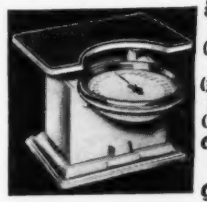

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